THE ETUDE

October
1941

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THEORY AND COMPOSITION OF MUSIC

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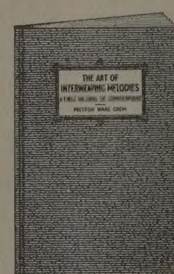
An ideal text book for students past the elementary stages in the study of harmony. Fine for either class or private instruction. The work is presented in the same fascinating style as that in *Harmony Book for Beginners* and it enables the pupils to make a practical application of knowledge gained to the composition of music. Some of the 25 chapters are: *Pattern Melodies, Modulation in Melody, On Accompaniments, On Planning Melodies and Harmonies, The Song Form with Coda, The March Form, Dance Forms, The Sonatina Form, Modern Harmony, On Song Writing.*

The ART of INTERWEAVING MELODIES

Price, $1.25

By PRESTON WARE OREM, Mus. Doc.



This is a first study in counterpoint for students of all ages. Not a dry, pedantic series of exercises but a breezy, colloquial discussion of the subject that actually makes good reading. The author treats the study of counterpoint as a method of making enjoyable music, not as the assignment of a group of mathematical problems that must be solved. A thorough knowledge of harmony is presupposed before taking up this book.

MANUAL OF FUGUE

By PRESTON WARE OREM, Mus. Doc. **Price, 75c**

There is no maze of puzzling, contradictory rules and a lot of higher mathematics in this "manual." The student soon sees from the author's explanations and original illustrations that anyone with average intelligence may learn something of the Resources of Fugue Construction, going into Imitation in Two Parts; Imitation in Three Parts; Double Counterpoint in the Octave, in the Tenth, and in the Twelfth; Contrapuntal Sequence; The Fugue Form; The Tonal Fugue; and How to Analyze a Fugue.

COMPOSITION FOR BEGINNERS

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Presupposing no knowledge of harmony on the part of the pupil, this method teaches piano pupils the basic harmonic rules and the application of them to practical composition and analysis. The volume presents a record of the lessons as they are actually used, including the step by step procedure necessary for clarifying each point. With the various forms including the classic minuet, the author uses a style of presentation which successfully develops the understanding of the musically minded, both young and old. A "Supplement" of standard compositions to be analyzed and played as models is included. Illustrated.

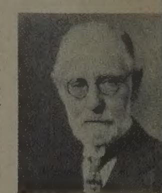
A PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS **Price, 6**

This little work is more than a primer; it is a compact musi encyclopedia, the subject matter being presented not alph betically but progressively, beginning with the rudiments music and ending with a tabulated summary of musical histo each subject being explained through the medium of a ser of practical questions and answers covering the elements music, notation, time, scales, intervals, chords, etc. The wo is intended for the use of teachers and pupils

THE STRUCTURE OF MUSIC

By PERCY GOETSCHIUS, Mus. Doc. **Cloth—Price, $2.**



This volume represents the crystallization of many important principles the author learned from a lifetime of experience in teaching, lecturing and writing on theoretical subjects. Without being voluminous, it covers an amazing amount of detail on the subject. But, best of all, in writing it Dr. Goetschius has adopted a "simple, intimate diction, not disdaining homely metaphor" and anyone who loves music will find it thoroughly readable. The whole realm of existing music h been drawn upon to illustrate the points discussed in the vario chapters—*The Story of Intervals, How We Get the Chords a How They Intermingle, The Facts and Mysteries of Melod The Interweaving of Melodies, What Form Is In Music,* e An additional feature is a reference list of over 200 theoreti works at the end of the book.

MUSICAL ESSENTIALS

By HAROLD B. MARYOTT **Price, $1.**

Information on everything from the rudiments of music the study of musical form. Probably the most compact, y comprehensive, book of its kind extant. Yet the elementa part of it is so plain that one with no knowledge of mus readily can understand its precepts.

THEORY EXPLAINED TO PIANO STUDENTS

By H. A. CLARKE, Mus. Doc. **Price, 5**

These practical lessons in harmony are designed for pia pupils and the question and answer style employed is especial suitable for youngsters. The purpose of this work is to a teachers in imparting the principles of harmony in the easie possible manner by way of promoting a greater interest good music. Since this is not intended to be a course in ha mony, only the most pertinent points are discussed concerni the rudiments, and common chords. The splendid illustrati music is a feature.

A REMINDER TO PIANO TEACHERS ON SECURING ATTRACTIVE PIECES IN SHEET FORM FOR TEACHING USE—

Splendid selections by our capable staff or specific pieces of your own choice in any style or any grade may be had for examination by requesting that they be sent "On Sale" with return privileges extending through the season, or "On Approval" with return privileges for 30 days. Any other teaching or program materials also may be perused under this latter plan. Simply send us a card stating your needs and the service desired. The convenience and efficiency are sure to satisfy.

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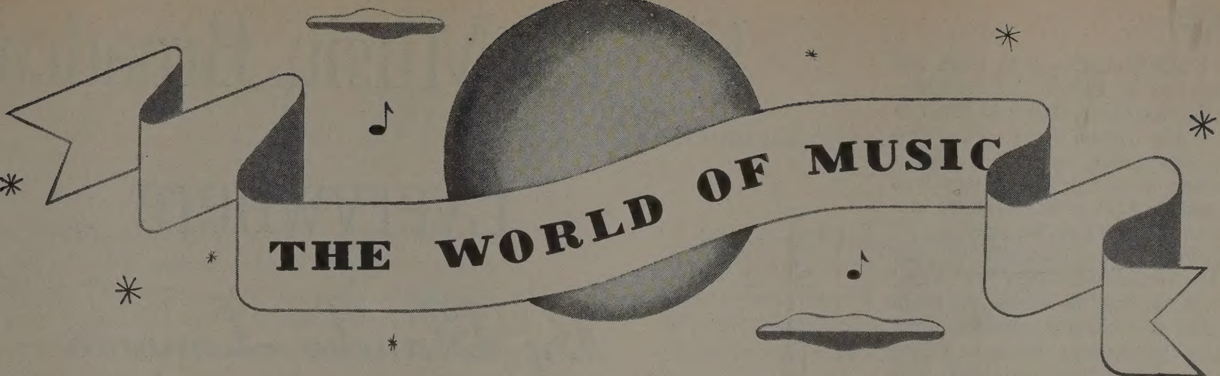


REGINALD STEWART, well known concert pianist and conductor, has been appointed director of the Peabody Conservatory of Music, to succeed Otto Ortmann whose resignation became effective on September first. Mr. Stewart founded the Toronto Symphony Orchestra eight years ago and remained its conductor until August of this year, when he tendered his resignation. He also established the Bach Society of Toronto and organized the Promenade Symphony concerts. For ten years Mr. Stewart taught piano and conducting at the Toronto Conservatory of Music.


Dusolina Giannini

HENRY WEBER, conductor, has announced his resignation as artistic director of the Chicago Opera Company. Fortune Gallo, general director, has engaged among many outstanding singers for the 1941-42 season the following artists: Lily Pons, Rose Bampton, Richard Bonelli, Richard Crooks, Vivian Della Chiesa, Dusolina Giannini, Helen Jepson, Giovanni Martinelli, John Charles Thomas, Lawrence Tibbett and many others. Among conductors mentioned are: Emile Cooper, Paul Breisach, Dino Bigalli, Angelo Canarutto, Leo Kopp, Carlo Peroni; and Gennaro Papi as guest conductor. The five-week season will open November 8th.

MME. WILKENSKA-PADEREWSKA, sister of the late Ignace Jan Paderewski, opened an exhibition of souvenirs of the renowned and beloved pianist-composer-statesman, at Steinway Hall, New York City, on July 24th. Cherished possessions, arranged as they had been during the great musician's last days, were on display until September 15th. Proceeds from admission charges were donated to the Paderewski Memorial Fund, Inc., which, together with Refugees of England, is establishing and equipping the Paderewski Hospital in Edinburgh, Scotland.

ATLANTA, GEORGIA, boasts a new conservatory of music established by Eldin Burton. One of the guest instructors is Mr. Samuel Gardner, the noted violinist and composer, who also teaches at the Juilliard School of Music and the David Mannes School, New York City. Atlanta has long been one of the progressive music centres of the South.

EZIO PINZA and Stella Roman have been engaged for the Havana opera season; and Jarmila Novotna and Richard Bonelli have signed contracts for the season in Puerto Rico.

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

FRITZ KREISLER has been commissioned to write the music for a new alma mater song for the University of Wisconsin. Clarence Dykstra, former president of the university and now director of Selective Service, was instrumental in obtaining Mr. Kreisler's services.

VLADIMIR HOROWITZ will introduce a "Sixth Piano Sonata" by Prokofieff during the 1941-42 concert season. The score was forwarded by the composer to Horace Parmalee of the Columbia Concerts Corporation, who immediately decided that Horowitz was the artist to perform it.

THE CHAUTAUQUA INSTITUTION'S annual music season closed August 30th with a recital by John Charles Thomas. The final week also featured a performance of "The Marriage of Figaro" by the Nine O'Clock Singers and a concert by the Chautauqua Symphony Orchestra under Albert Stoessel with Mischa Mischakoff as soloist.

Competitions

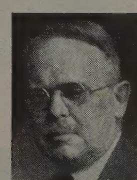
A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mesa Trail* by Arthur Owen Peterson. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

PRIZES OF $200, $100, and $50, as well as performance of first and second prize-winning works by the Philharmonic-Symphony Society of New York City under the direction of Rudolph Ganz, are offered young composers between the ages of ten and eighteen years by the Committee of the Young People's Concerts of the New York Philharmonic-Symphony Society. Compositions must reach Dr. Rudolph Ganz, Chicago Musical College, 64 East Van Buren Street, Chicago, Illinois, no later than December 1st. For details write Dr. Ganz at the above address.

THE LONDON STRING QUARTET, which was founded in 1908 and disbanded six years ago, reassembled to give six concerts in Los Angeles under the patronage of Mrs. Elizabeth Sprague Coolidge, in September. Members of the quartet are: John Pennington, first violin; Thomas Petre, second violinist; William Primrose, viola; and C. Warwick Evans, violoncello.

GUY MAIER'S notable summer educational assembly in Asheville, North Carolina, during August, brought together for one week some of the most outstanding talent and well known artists throughout the country. Among the pianists who appeared at the daily recitals were: Margaret Deifenthaeler and Roland Dittl of Milwaukee, duo-pianists; Boyd Ringo, well known composer-pianist, and his wife, Helen Ringo—both of the University of Tulsa, Tulsa, Oklahoma—who presented a group of new arrangements for two pianos by Mr. Ringo; Philip Morgan, also of Oklahoma; Evelyn Prior of the Eastman School of Music; Leonard Pennario, sixteen-year-old pianist-composer who is studying with Mr. Maier in Los Angeles; and Marian Lant and Louise Swan, duo-pianists from Indianapolis. Mr. and Mrs. Maier also gave a delightful two piano concert, and later were soloists at the Mozart Festival in Asheville.

AARON COPLAND was recently selected as the representative American composer to undertake a cultural mission in Latin America, where he will give lectures and arrange concerts. He will introduce a large number of American scores to Latin-American musicians, and may also conduct several orchestral concerts.


George Fischer

GEORGE FISCHER, one of the most able and at the same time one of the most beloved of the American Music Publishers, died on August 23rd at his summer home at Fire Island, New York. He was born in 1860 at Dayton, Ohio. He graduated at the college of St. Francis Xavier, in New York City where his father had established the firm of J. Fischer and Brother which for years has specialized in Catholic Liturgical music. Mr. Fischer was an able musician and was organist and choirmaster at several churches. His tastes were broad and comprehensive. His interest in promoting the works of such composers as Deems Taylor, Pietro Yon, Richard Keys Biggs, and the brilliant Negro composer, William Grant Still, has been a real contribution to musical art. Since 1906, he has been president of the firm of J. Fischer and Brother. He was for three years President of the Music Publishers' Association; Treasurer of the St. Gregory Society, and a member of the board of directors of ASCAP. His passing is a distinct loss to American Music.

VITTORIO GIANNINI, composer and brother of Dusolina Giannini, will give courses in composition, scoring, and arranging at the Manhattan School of Music in New York City this winter. Hugo Kortschak will give a course in conducting.

THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS, which held a convention in mid-summer at the Hotel New Yorker, in New York City, reports through its Executive Secretary, Mr. W. A. Mennie, that the great banquet held at the Waldorf Astoria eclipsed in attendance any such previous event. The convention display rooms took up all of the floors in the New Yorker from the mezzanine to the ninth floor and was an exposition of practically every type of musical merchandise. Judging from the huge demonstration, musical interest in America in 1941 transcends all previous years.


Vronsky and Babin

DARIUS MILHAUD is composing a concerto for two pianos and orchestra for Vronsky and Babin, famous duo-piano team. The artists, who have spent the summer at their ranch in Santa Fe, New Mexico, will begin a nationwide tour in East Lansing, Michigan, on October 14th. Mr. Babin will introduce two new compositions during the season, numbers which he completed only recently.

FLORENCE J. HEPPE, well-known piano manufacturer, composer, and patron of music, died at his home in Germantown, Philadelphia, on September 6th, at the age of seventy-six. Mr. Heppe was president of C. J. Heppe and Sons, piano manufacturers, for three-quarters of a century. As a young man, Mr. Heppe organized a thirty-five piece orchestra which later became the nucleus of the Philadelphia Orchestra. Mr. Heppe was interested in many public and philanthropic works. He was a member of the Board of Directors of the Presser Home for Retired Music Teachers. He was admired for his genial outlook on life and his fine, helpful attitude toward his employees.

SAMUEL R. ROSENBAUM, president of Robin Hood Dell Concerts, Inc., and Benjamin Ludlow, vice-president, resigned from the organization at the close of the summer season. Henry McIlhenny, curator of Decorative Arts, Philadelphia Museum of Art, was elected to succeed Mr. Rosenbaum, and Henry E. Gerstley, president of the Philadelphia Opera Company, succeeds Mr. Ludlow.

School Music Broadcasts Everywhere

By Blanche Lemmon

THE CITY OF CLEVELAND—or at least the eastern section of it called Collinwood—seemed to three trainees at Camp Shelby the most enticing spot in the United States. First and most important it was home; second, it was a thousand miles away; and, third, the day was Sunday. At that nostalgic part of the week Collinwood connoted not only home but Shangri-la.

Two of them lay stretched out on their cots, the third reached for the tuner button on the radio; he found a New Orleans station and a program just going off the air. And then something happened that surprised the boys as much as if the colonel of their regiment had burst into their tent and greeted them by their first names: the New Orleans station announced the "Music and American Youth" program which, that morning, was originating at the auditorium of Collinwood High School, Cleveland, Ohio.

The eyes of the three astonished alumni met; grins spread over their faces. "Turn it up a little," urged the one who had played a horn in the Collinwood High School Orchestra.

On the program there were selections by the salon orchestra; selections by a radio choir chosen from the school's large choral club; familiar songs by Ohio composers; a solo by a Collinwood girl. It was a fine program, splendidly presented—that at least would be the opinion of an ordinary listener. To ears admittedly prejudiced by the fact that it came from Collinwood, however, it was a program that would never be excelled; it was the greatest half hour's entertainment ever to come out of a loud speaker.

In other "pup" tents the "Music and American Youth" program has roused similar enthusiasm not only on that Sunday morning but on others, for the program's point of origination changes each week. Each Sunday, at 10.30 A.M., Central Standard Time, eight months out of the twelve, music presented by various schools throughout the country goes over a coast to coast network of stations. On the West coast there is a variation in the schedule; there they are presented on Saturday afternoons at 5.30, Pacific Coast Time.

To name the cities that constitute these points of origination would sound like reading from an atlas. But some idea of the way radio is able to ignore distance, and to go from school to school, may be gained from this group of cities represented in the first month of last year's schedule: first program, Detroit, Michigan; second, Atlantic City, New Jersey; third, Maywood, Illinois; fourth, San Francisco, California. And from November through June each year this zigzagging continues, linking West, East, North and South. To those who can remember when the right side of a county scarcely knew what the left side was doing musically, this is a phenomenal change. And to the young participants themselves, being radio performers and part of such a coast-to-coast series is an exciting arrangement that stimulates them to do their best throughout each school year.

Criticisms Are Analyzed

How good that best is is decided by them after their broadcast, for praise and criticism and comments of all sorts pour in from relatives and friends both near and far. Each student brings to school the things he has heard about the performance, and, according to musical directors, flaws and weak spots are discussed as readily as the highlights and strong points of the performance. In some cases recordings of the broadcast are made and brought to the classroom so that students may hear themselves as others heard them; and a recording deals with actuality—not flattery.

Started in 1934 under the auspices of the Music Educators' National Conference these programs were intended to demonstrate the progress in music education among students in public and private schools in the country—to give to school patrons and taxpayers concrete evidence of training and ability. They have succeeded admirably in doing that and have in addition given to the young people all over the country a powerful incentive to work and to progress. For, in the seven years in which the program has been on the air, individuals and groups have grown increasingly eager to put on a "show" that will reflect credit on their school and that will not be outclassed by those coming in from other cities. The broadcasts have brought about a game of friendly rivalry in which boys and girls ask themselves: "Well, how do we stack up alongside New Orleans?" "Do you think we're anywhere near as good as New York?" "Suppose we'll click the way Tacoma did?" They've never seen their competitors, but they have lots of competition. And stiff competition.

Work, getting up early, traveling miles to get to a broadcast—things such as these have proved no deterrent to enthusiasm in any locality. Due to the different time zones in the country, boys and girls, in some instances, have been forced to get up before daylight; in other cases they have had to take an overnight trip. But nothing but eagerness for the "Music and American Youth" broadcast has ever been displayed.

The only thing that dampens their spirits temporarily—and that of their leaders, too—is to have to change their seating arrangement because of space limitations in the broadcasting studio or because the man in the control room thinks he will get better results if they are grouped in a different way. Where John felt perfectly sure of his part with George on his right and Babs on his left and Charlie behind him, he sometimes becomes confused when new and unfamiliar sounds come from Margie or Helen or Henry who have now become his closest neighbors. But his leader knows that extra rehearsals will overcome that handicap. And he knows he can count on his young charges to strive earnestly and wholeheartedly to orient themselves as quickly as possible.

The young people's over-exuberance, their seriousness and their self-discipline have in some instances been so marked that directors have been compelled to seize any pretext to smother part of their faces in hand or handkerchief. Far be it from a musical director to quibble with a policy of going "all out" to make a broadcast a success, but when a boy comes to a Sunday morning session on the air dressed in white tie and tails, it is a bit startling even to a person schooled in the surprises youth may hand to him. That is what one young performer did—dressed himself in formal attire from collar to patent leather shoes—so that he could make his début in a style befitting an instrumentalist who would some day be going places with a topnotch symphony orchestra. Less polite than the director, his classmates stopped, looked and—grinned, broadly. Well, of all the dopes!

More of a realist was a small girl who burst into the studio with an apology for her dirty face—and it was dirty. The reason, she explained, was excitement and sleeplessness during the early part of the night followed by too heavy slumber when it was time to get up. "But the dirt won't show," she reasoned happily. "And I can sing just as well with a dirty face." (*Continued on Page 704*)

Broadcast of the Kansas City, Missouri, Public Schools

The Musical Pharmacopoeia

A PHARMACOPOEIA is a book bearing official approval, giving a list of medicines and describing their potentiality and use. The first pharmacopoeia came out in Germany and was published by the Government in 1542. The sale of drugs and medicines has been subject to many cycles. Once they were sold in England by grocers, and when we come to look at some of our modern drug stores—which combine restaurant, soda fountain, grocery, notion counter, hardware store, toy store, candy store, magazine and book store, optical goods and dry goods store—we realize that the English Charter of 1617, which restricted the sale of drugs to apothecaries (who later came to be called chemists) has long been forgotten. In London to-day, the stores of Boots, Ltd., are hardly different from any of a dozen types of chain drug stores one may find throughout various parts of our own America.

The backbone of any legitimate drug store in our country is the U. S. Pharmacopoeia. Every large country has its own pharmacopoeia. There is no international pharmacopoeia; but the Dorvault's Officine, the French Cadex, the British and the U. S. Pharmacopoeias are the most widely used outside of the Teutonic countries. No physician attempts, in the study of *materia medica*, to grasp more than a relatively small number of the names of the thousands and thousands of drugs which have been employed in the cure of disease, but he must know as many as possible, in order to meet the needs of special cases. Both the doctor and the pharmacist, however, are obliged to have access to some large reference book in which the rarer drugs are cataloged. The use of such a book becomes an integral part of their practical scientific training. New drugs are added to the pharmacopoeia incessantly. The use of ether, coal tar derivatives, intra-muscular injections of bismuth salts and antimony salts, the organic arsenicals, trypan blue, organic gold sodium, aurithiosulphate, strychnine, chloramine-T, hexylresorcinol, alkaloid emetine, nitroglycerine, digitalis, sulfanilamide, Chalmoogra oil, the antitoxin group, the gland group (including insulin), the vitamin group, the internal disinfectant group, x-ray therapy, and scores of other new therapeutic developments in the chemical and biological laboratories have now become commonplaces in the modern practice of medicine. Disease, and death from disease, thereby have been reduced amazingly. Fifty years ago the average physician had a repertory of relatively few medicines, mostly inorganic salts and crude vegetable extracts, such as quinine, aconite, nuxvomica, belladonna, rhus tox, laudanum, castor oil, salts, and a few others. He did the best he knew how and trusted to destiny and nature.

Catalogs Are a Professional Necessity

It never seems to occur to some teachers that music has what might be called a vast pharmacopoeia, composed of teaching materials which should be known as accurately and thoroughly as the doctor knows his *materia medica*. These works are to be found listed in the catalogs of the best publishers. Every teacher worthy of the name not only should be familiar with the important things—that is, the standard works, without which the education of a student must be looked upon as very unbalanced—but also should know the hundreds of other works which may be prescribed for special purposes. He cannot hope to record all of these in his memory. He must have reference files, where he can find in short order just the work he wishes to prescribe. Considering the vast number of all publications in the catalogs of the publishers of the world, there are probably far more entries than in the medical pharmacopoeia. Very few musicians have ever seen the German Yearly Catalog of Specifications of Music, issued first by Friedrich Hofmeister of Leipzig in 1844 and continued yearly to date. This enormous catalog, now ninety-seven years old, is bound in sets of six issues, making sixteen huge volumes. These list, with the most meticulous Teutonic care, practically all of the thousands of compositions published in Germany and in the surrounding countries and give specific information about them. A complete set is virtually priceless, as many of the volumes are out of print. Lucky is the publishing house which can boast of having all of the volumes. Your editor has been obliged to refer to them continually. Next in significance among the great universal catalogs of the world is that of Pazdirek of Vienna, which unfortunately is not in all cases so accurate as Hofmeister. But, if you wish to find the history of an important piece of German origin, when and where it was published, and similar information, all you need to do is to look it up in Hofmeister. But to the average American teacher and musician German catalogs are of no practical

Continued on Page 714

Our Musical "Good Neighbor" Policy

An Interview with

Elsie Houston

Distinguished Brazilian Soprano

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY

ELSIE HOUSTON

Elsie Houston is related to that Virginia family from which came Texas' liberator, second President, first Senator and Governor. That is to say that she is a great-grandniece of Sam Houston, famous Texan. Her father emigrated to Rio de Janeiro half a century ago, and married a Brazilian girl of Portuguese descent. The child of this romantic union was so musical that at the age of six she was allowed to study the piano. At fifteen, her unusual voice attracted attention and she began to develop it. At twenty, when she went to Germany, she studied for nearly a year with Lilli Lehmann. After returning to Brazil for a few concerts, she continued her study in Buenos Aires under the French soprano, Ninon Vallin, whom she later accompanied to Paris. There, in June of 1927, Elsie Houston made her début as a concert singer and was enthusiastically received. Afterward she appeared in many joint recitals with the noted Brazilian composer, Heitor Villa-Lobos; sang in the première performance of Manuel de Falla's "El Retablo de Maese Pedro;" introduced many songs by Satie, Roussel and other composers; and she has been concertizing in the United States since February of 1938. Villa-Lobos has dedicated his collection of folksongs to her, and she has written a book of her own, "Popular Songs of Brazil." She sings in fourteen languages and dialects, and speaks six languages fluently. A remarkable musician, she is also a superb singing-actress; and a vibrant, exotic, fascinating, yet utterly sincere and honest personality.—EDITOR'S NOTE.

"ALTHOUGH SEVERAL YEARS may elapse before realization of the ultimate and splendid aim of President Roosevelt's 'Good Neighbor' Policy—that of complete mutual understanding between the people of all the Americas—it has already accomplished much that is good in a musical way. In music, as in many other fields, Latin America and the United States of North America have much to give each other, much to learn from each other. Until now, each has been ignorant of the other's cultural contributions, but fortunately they are curious and eager to learn.

"For example, until now the only North American music familiar to Latin American audiences has been the popular songs introduced in films and a few spirituals sung by touring concert artists. They know little of North American symphonic music and are now asking for it. Musical leaders are trying more and more to incorporate it into major concerts.

"In Latin America there is an international sort of culture and a broad understanding, although there are not the commercial possibilities that exist in the United States. An artist who goes there will find more of sympathy and stimulating appreciation than of money, but the true artist will consider this excellent payment.

"There is no unity in Latin American music. The person who is acquainted with only one type cannot say with conviction that he understands it all. This is equally true of the music of Spain, where each province has music different from that of its neighbor. All Spanish music is not *flamenco*, and yet people who say they *know* expect me to sing Spanish songs in one particular accepted style which is, after all, only one of the many authentic styles. Similarly, the music of the Andes, of the Pampas, of Brazil and other parts of South America—all are different. In Uruguay, Argentina and Chile (Pampas lands) the Spanish element is tinted very faintly with the Indian but influenced strongly by Italian music. Much pure Inca music is found in the Andes, also a fusion of Inca and Spanish. In Brazil there is the much advertised mingling of Portuguese, African and Indian, producing a distinct, rich musical background.

Brazil a Cultural Country

"Because Brazil is my own country, its culture is familiar and very dear to me. Moments in its history, such as the time the Brazilian people sorrowed so when the royal family was sent into exile, never fail to touch a responsive chord. And the adventurous spirit of my fellow-countrymen always excites admiration. One finds Brazilians everywhere, doing countless interesting things. Throughout the years when the Portuguese court was established in Brazil and later, after independence had been declared, the cream of Europe's artistic world came there, people who did not go to the other South American countries. They gave to Brazil a genuine cultural tradition that is apparent even to-day. Sao Paulo and Rio de Janeiro are both outstanding musical centers, but Sao Paulo has the larger group of people who appreciate modern music.

"Brazil may be numbered among the countries in which there still exists not only spontaneous folk music stemming from the people but also primitive chants done to drumbeats. The voodoo chants I sing in concert, sometimes accompanying them myself on a drum, were learned by attending authentic Negro voodoo rites in my native land. The weird Afro-Brazilian 'candobles' rites are always the source of fascinating musical material. In Brazil, all popular songs are connected with the yearly Carnival. At the end of December they start (*Continued on Page 706*)

Music As A Life Asset

A Conference with

Major John A. Warner

Eminent Penologist and Virtuoso Pianist

MAJOR JOHN A. WARNER

IN THESE DAYS there is no incongruity in a police officer engaging in a science or an art, as an avocation, since the work of the practical penologist is based upon a wholly different premise from that of his old fashioned predecessors. He now tracks down the criminal with the weapons of the chemical and physical laboratory, as well as with a rifle or an automatic.

The old conception of a police officer, which most of us had as children, was that of a somewhat crude and unscrupulous political henchman in a blue uniform, who was rarely on hand when wanted and usually on hand when not wanted. Supposedly, he obtained his results through duplicity and cruelty; in other words, he was a suspicious individual whom children and adults should avoid.

All this has changed remarkably, and a wholly different type of man is entering the profession of preserving public welfare. The calling of the modern police officer is that of carrying out the execution of the laws and protecting human life. In doing this, he must master a definite and difficult

Secured Expressly for the Etude
by DOUGLAS NELSON LLOYD

EDITOR'S NOTE

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This is one of the most unusual and, in some ways, one of the most impressive conferences presented by The Etude. Major Warner is the Superintendent of the State Police of New York. He is a penologist of distinction, yet in his busy life he has found time and inclination to become a widely admired virtuoso pianist. He has played some of the great concertos with the Cleveland Orchestra, the Massachusetts State Symphony, and the Radio City Music Hall Orchestra. This year he was soloist in the Rachmaninoff "First Concerto" with the New York City Symphony Orchestra at Carnegie Hall, and the press was most enthusiastic in its praise of his playing. Very few professional musicians have had the platform success of this quiet, efficient gentleman who devotes the major part of his life to a totally different occupation.

Major Warner was born in Rochester, New York, September 17th, 1886. His mother is an excellent musician, as was his grandmother. His brother, Andrew J. Warner, is now one of the leading music critics of Rochester. The Major's early musical work was done in Rochester, with a teacher to whom he pays warm tribute, Miss Carrie E. Holyland. He became a church organist at the age of sixteen. As a student at Harvard University, he studied with Professor W. A. Spalding. During the same period he studied piano with Carlo Buonamici, who had been, in turn, a pupil of his famous pianist pedagog father, Giuseppe Buonamici. From Carlo Buonamici he gained a solid training in the fundamentals of advanced piano playing. In Boston, Major Warner also studied organ with Wallace Goodrich. Later, for a period of six years, the Major was an organist at the leading Episcopal churches of Rochester.

While at Harvard, Major Warner wrote the music for the Hasty Pudding show, "The Builders of Babylon." Among his classmates were Colonel Theodore Roosevelt and "Putzi" Hanfstaengel, the German publisher, who was to become the musical inspiration of Adolf Hitler and later was repudiated by the Führer. Hanfstaengel is now in an internment camp in Canada. His son has enlisted in the United States Army. According to Major Warner, the elder Hanfstaengel, who was one of the leading art publishers of Europe, was a gifted but somewhat violent pianist, after whose martial onslaughts on the keyboard, the piano had to be tuned and repaired. Accordingly, the Major kept his piano locked when "Putzi" threatened to attack it He has remarked, "I don't think 'Putzi' could have had a very quieting effect upon the Führer."

In the summer of his freshman year at Harvard, Major Warner went to Italy, where he studied for six weeks with Giuseppe Buonamici at Badia a Prataglia. Three years later, he spent some time in Florence and again studied with the elder Buonamici. He then went to Paris to continue his piano work with Harold Bauer and to study organ with Charles Marie Widor. Again in 1913 he went abroad and became a pupil of Godowsky for seven weeks at Igls near Innesbruck. In 1939 and 1940 he resumed his studies, this time with Dr. Godowsky's son-in-law, David Saperton, from whom he now takes occasional lessons and who has been invaluable in building up his pianistic equipment, and has shown him how to secure the best results from the limited time he has at his disposal for practice.

Meanwhile, shortly after the outbreak of the First World War, Governor Whitman established the New York State Police Department in which, through an enthusiastic friend, Major Warner became a lieutenant. Interested as he was in the suppression of crime, this made a strong appeal to Major Warner. He was an amateur horseman of ability, a member of the Cavalry of the National Guard; and, when a commission as lieutenant was offered him, he accepted. In that pre-mechanized age, Cavalry was still most important in the State Police organization. After the war, the head of the New York State Police Department resigned, and Governor Alfred E. Smith appointed Major Warner as Superintendent of that well known organization. Under his excellent direction, the New York State Police (nine hundred picked men) has become one of the most efficient police organizations in the world. It is the largest in this country. The Major drives his own car and visits every post three or four times a month.

Before this appointment, Major Warner had never met Governor Smith. Later, in 1926, he married Miss Emily Smith, one of the Governor's daughters. Major and Mrs. Warner have two daughters, Mary, aged thirteen, and Emily, aged eleven.

Major Warner's fine academic and musical training, combined with his wide practical experience, make his observations in this conference of unusual significance. Among other musical honors conferred upon him was his appointment to the board of directors of the New York Philharmonic-Symphony Society.

art in which the latest discoveries in science, sociology, and abnormal psychology play a necessary part.

The work calls for courage, great concentration, incessant alertness, human understanding, loyalty, high character, honesty, and patriotism. It is no job for an ordinary type of person who looks upon the criminal as an object for persecution and sometimes brutal handling. Anything that any member of the State force has done in his personal development, which will contribute to the qualities I have mentioned, is an asset and it is in this sense that I have found music an unquestioned and extremely valuable contribution to my life work.

The obvious primary purpose for studying music is music itself. People want music for the same reason that they want roses, orchids or gardenias. They want it for the same reason that they want paintings, books, radios; or bread, meat, and fruit. It is a form of spiritual, mental, and aesthetic food necessary for human happiness. This is a very sensible reason. The many people to whom the study of music in itself seems like a very impractical and unnecessary undertaking simply do not comprehend its real values

Music the Sole Aim

It would be a ridiculous objective to study music with the thought of getting something material from it. It must be studied for the art itself. Countless numbers of people, moreover, are now convinced that the study of music affords a training of the human mind and body which prepares the individual, who engages in other professions, to accomplish work that he might not be able to do as well if he had not had musical training. This is often very difficult for the person not musically trained to realize and appreciate.

I am speaking particularly of music study which leads to adequate instrumental performance. One does not have to be a botanist to appreciate the color, the form, and the beauty of a rose. The botanist, however, takes an entirely different kind of interest in the flower. No matter how much a botanist studies a rose, the most he can do is to dissect it. He is not called upon to interpret it, to recreate it into a living thing, as a musician recreates a Brahms' rhapsody. There is no experience in the whole realm of human activity which bears an exact analogy to music study. It calls for a degree of concentration greater than in any other mental undertaking. This nth power of concentration compels the mind to work many times as hard as in ordinary activities.

Music, the Great Transformer

More than this, the very degree of concentration is such that it is literally impossible for the mental machinery to occupy itself with anything else. Thus, while playing or practicing, the business or professional man cannot possibly think of the vast numbers of corrosive troubles and worries which, in our intensified modern life, destroy many valuable men. Music study of the right kind rests the business man's mind as nothing else can, and after a period of playing or practice he often finds himself far better able to meet his problems successfully. Because of intense music study, I am certain, from innumerable experiences, that my mind is "speeded up" and far better able to adjust itself to problems which call for almost instantaneous action.

One of the peculiar discoveries I have made is that the study of music makes a kind of residual impression upon the student. How can I express this? You are thinking of studying an instrument —let us say the piano. Perhaps you spend one hundred hours in practice. When you are through, the piano remains exactly the same, save that it may need to be tuned. But you are not the same! You are quite different! You have done something to your mind and your body. You have trained your mind and your body to coördinate in a very delicate operation. This is never lost. It is always there. It needs only to be awakened. That is, the training remains subconsciously in the individual.

Practice that Relaxes

This discovery came about in this way. You see, although I studied music very assiduously for years, I never had any thought of becoming a professional musician. I had thought of studying architecture and entering my father's office. Destiny led me into the field of penology. I entered that new field with great earnestness and devoted all my time and energies to it. For fifteen years I gave up piano playing completely. I never touched the instrument. Then, when I had accomplished certain business and professional essentials, the desire to play came to me again. I was amazed to find, after a very little concentrated practice, that I had lost surprisingly little. It all came back with a rush. All the work I had done had not been thrown away. It was all there, sleeping in the subconscious. After two weeks, the old facility returned, so that I was able to play as well as ever, in fact vastly better. This was very convincing, as it indicated that the study of music does something to the muscles, the nerves, and the mind, which makes the one who has studied music different in equipment.

I then made the discovery that, after an evening of intensive practice at home, my mind was far more alert when I went to my office the following morning. In fact, I have often found myself more refreshed after practicing than after a week's vacation. Ordinary rest and relaxation are pleasant, but they do not seem to have the recuperative values of music study.

The Aim of the Professional

The aim of the professional concert artist, like that of any other highly qualified specialist, is to attain his highest possible ideals in his work. He, of course, never evaluates music as a collateral study leading to efficiency in other callings. The public sees him only as a performing artist and assumes that he is something apart from the world—possibly eccentric, temperamental, and a wholly impractical being. Of course this need not be so, as the careers of several virtuosi have shown. Mr. Paderewski proved himself one of the giants at the Peace Table, at the end of the last war. It was said that he was the only one who could speak all of the languages of the interested parties. Dr. Josef Hofmann, apart from being an excellent business man, is a successful inventor whose mechanical devices have brought him remarkable profits. Some famous pianists, however, are so absorbed in their work that they do not find interest in other things, but they would rarely be found among the truly great.

Music in the Home

Parents who are concerned with the welfare of their children should look upon music as a very important factor, if the children show any musical receptivity whatsoever. Music should never be forced upon them. Their musical interest should be allowed to develop; they should hear as much good music as possible in concerts, through records, and over the radio. But this is not enough. The value of music study is not merely in learning to like music but in the study of music itse

Music in the home is of unquestionable value the upbringing of children. I earnestly wish th every child in the country might have such a advantage. There would be far less needless troub for the police if this were the case. One of m musical friends has a way of saying, "Put your bo in a band and save him from being a bandit," ar again, "If you want to keep your boy away fro saloon bars and prison bars, give him music bars." I heartily endorse these slogans. I say th in all seriousness. Everything I have seen in m calling indicates that crime is very largely due a gradual letting down of the good old standar of morality and right conduct. The public does n seem to realize that the so-called crime wav have been due to this same domestic collaps Music study in the life of the home tends to pr serve high standards. The child who, during th formative period, concentrates upon beautif music. cannot permit his mind to rest upon crim

A Safe Investment

The parent expects to make an investment clothing, feeding, and caring for his child's healt But what good is this investment if the child whole life can be blasted by moral lesions? I a firmly convinced that the parent, who wisely in vests in a musical education for his children, ma find this one of the most profitable outlays he ca make. Emotions aroused in the average person b music are fine emotions, ennobling emotion Again, music is the only art open to everyon except to the few who are tone deaf. In my con tacts with crime I have never met a criminal wh had had a worth while training in music. In fac I have never known a criminal who had had musical training even in a slight degree. This do not mean that there may not be such an occa sional case, but from my extensive experience does mean that they are extremely rare.

Play with a Purpose

A great deal has been done with music an music study in penal institutions. All moder prisons have radio equipment, and the demand mostly for music. At Sing Sing, there is a lou speaker in each cell block, which enables th prisoners to hear programs—largely of music— for the entire evening.

I find no advantage in dawdling over the key The only thing that interests me is earnest, con centrated practice. I enjoy working out and im proving troublesome passages from the interpre tative standpoint. I never am content with passage until it is just as I would want it t sound at a public performance.

Music in America

If I wish to hear music, I listen to the best at th opera, at concerts, over the air, or on the phono graph. But when I study, I study. In a busy lif when preparing for a public appearance, I get u a little earlier every morning to practice, an again spend at least two hours at the piano eac evening. In this preparation I find a most delight ful experience.

Music in America at this time is more activ than ever, and the United States has taken it position with the great musical nations of histor It is very gratifying to note that the sound and ex perienced business men of this generation, man of whom have had the advantage of higher educa tional training, have the understanding of huma affairs to realize that music is one of our greates practical national assets, especially at a time o world crisis, such as the one we are now experi encing.

The Complications in the Music of Richard Strauss

By Rose Pauly

Noted Prima Donna

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE BY FRIEDE F. ROTHE

MOST SINGERS are afraid of Strauss, a fear which I for one can readily understand. Works like "Salomé" and "Elektra," the aster's earliest operas, and expressions of the ost radical period of his creative life, demand he greatest physical as well as vocal and artistic ndurance. Both take almost two hours for per-rmance, and there is no intermission or rest which to replenish one's forces. Moreover, Salomé" demands a long dance, while the orches-a in "Elektra" is sometimes so full and loud as make it virtually impossible for the voice to be eard. In the latter, the problems and difficulties f acting and singing are likewise enormous. Not nly is there a constant change of voice, of timbre nd projection, reflecting the psychic upheaval f the protagonist, but there is constant move-ent as well.

Regarding the seemingly ortal feud between the voice nd the orchestra in these orks, Strauss himself coun-eled me when I studied "Sa-mé" with him for the first me at the age of nineteen.

"When the orchestra is loud," e said quite simply, "spare your oice—it's impossible to sing gainst it. Then, in the less rchestral passages, get your oice and let go."

I first met Strauss in Gar-isch, where he lived, and here I also had a house at hat time. There was to be a erformance of "Don Giovanni" ith the wonderful and lament-d Lilli Lehmann as *Donna nna,* and with Strauss con-ucting. Mme. Lehmann sud-enly became very ill, and I as called in to take her place. learned the part of *Donna nna* in three days.

Not long afterward, while tudying his own opera with im, I said to Strauss one day: How could you have composed uch a terrible work as 'Sa-mé?'" He looked so simple—o good, it was difficult to un-erstand how his soul could be rompted to that manner of expression. He an-wered: "Look here, Pauly, you are a great *alomé,* but actually you are a very different oman. Remember that art is not life."

ROSE PAULY

Art and Realism

I like to remember that, and to remember that hile great art is certainly not separated from ife it moves on a higher plane, and all that is ade to function in its behalf is somehow right nd could not be otherwise, whether it is terribly trident vocal tones heard harmonically against he orchestra, or an unusually complex and psy-hological subject. Since that time, Strauss and became very dear friends. I have made many ours with him, and I learned to love his operas nce the music was understood and the manner n which Strauss had given these works realiza-ion through his individual means of expression.

You know that one of the numerous anecdotes bout Strauss relates that one day, while at dinner ith friends, he suddenly dropped his knife and ork upon the plate and said: "When one will be ble to do this in the music of an opera, to define t so that the gesture could not be mistaken for nything else, then one will have achieved a lan-guage of drama and music."

Like all anecdotes, this one also drives home an essence of truth through the method of exaggeration. Certainly Strauss' musical aestheticism, in his tone poems as well as in his operas, is realism. But it is not a bare objective realism. It is always warm, pulsating, even romantic, and so pervaded with a poetic atmosphere that even leitmotifs cannot prevent one's imaginative fancy from soaring.

"Die Frau ohne Schatten," which Strauss himself considers his greatest opera, and which follows "Der Rosenkavalier" and "Adriadne auf Naxos," is for me the very epitome of such a work. With his librettist, Hugo von Hoffmannsthal—the poet who was so often called the Austrian Maeterlinck, and whose long and great collaboration with the composer dates from "Elektra"—Strauss has attained a subtlety of idea and sensibility never before imagined in music. In posing concepts like love, idealism, fecundity and human happiness, he certainly had no easy task, either in subject or musical delineation. But the masterpiece which resulted has, in my opinion, no equal for the same kind of immediacy of spirit, directness of association in thought and expression and that poignant intensity which is the true flight of later romanticism.

A Complicated Story

"Die Frau," moreover, is a fantasy which is so complex and involved, even in its original language, that for its American première on some hoped for happy occasion I see no better solution than for its performance in English. Any opera must be understood to be fully enjoyed, and a human fairy-tale like this work must first of all be able to communicate its complete meaning before the subtlety of its inner thought can make itself felt.

The story begins with a mythical kingdom wherein an enchanted prince and princess dwell. Although they have the forms of human beings, they have but three more days to remain that way. At the end of that time, the princess must have been able to obtain a shadow, the symbol of complete being, love, happiness and the creator of life, or she must return to her former state as a falcon and to her father, *Keikobad,* in a spirit world; and her husband must be turned to stone. The prince goes hunting for three days, and the princess and her nurse—who has special powers—decide to go down into the human world and there seek a shadow. The scene shifts to the house of the kind and gentle dyer, *Barak,* whose young wife is forever complaining of her husband and his crippled children by a previous marriage. She will not let herself be touched by her husband, but accuses him for her childlessness. *Barak* does not take offense, but leaves the house with a great bundle on his shoulder in the calm and religious expectation of the children that are to come.

Preceded by a flash of light, two poorly dressed women enter. It is the princess and the nurse, and they offer rich gifts to the woman in return for her shadow—an act which would prevent her from becoming a mother. The nurse makes the temptation greater and with her magic art transforms the dyer's home into a palace, wherein the woman, now magnificently clothed and wearing a diadem upon her head, is surrounded by many slaves as she sits admiring herself before a mirror. The seductive vision disappears, leaving *Barak's* wife so dazzled that she would give anything to make it come true. But can she give up her shadow?

Still not blessed with motherhood she hears *Barak* returning. The nurse quickly detaches half of the double bed and commands five fish to leap from the bowl into the frying pan and the fire to blaze up Then, with (*Continued on Page* 710)

The Roof Tops of Cairo

Musical Life in Cairo

From a Conference with

Harry Mayer

American Concert Pianist, who was for three years Head of the Conservatory of Music in the Egyptian capital

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Mr. Harry Mayer was born in Philadelphia, where he studied with Constantin von Sternberg, André Maquarre, and Philip Goepp. At the age of eighteen he went to the famous Conservatory at Leipzig, where he became a pupil of Professor Robert Teichmüller. After tours of Europe and America he received an offer to head the piano department at the Conservatoire de Musique du Caire. He went immediately to the Egyptian capital, where he remained for several years, returning to the United States in 1940.—EDITOR'S NOTE.

HARRY MAYER

THE LURE OF CAIRO is measured in millenniums. The name in Arabic, "El Kahira," means "the victorious." People from all over the world have been attracted by the strange, cryptic mysticism which surrounds this little spot on the earth, where once Khufu, Mentuholtep, Amenhotep were already ancient history before the Rameses were born. Surely, Cairo is victorious over the centuries. The modern city of Cairo, however, is surrounded by the ancient evidences of a remote civilization. It is almost like a modern television receiver perched upon a hill in the grand canyon. It is a land of the impossible, the unbelievable. In no place in the world is the very ancient brought into such close contact with the very modern.

The American visitor to Cairo has in his mind, first of all, a trip to the pyramids and the nearby Sphinx. Those who are less superficial travelers will go deeper into the Egyptian country and see the huge horizontal statue of Rameses II at Sakkara in the midst of a forest of palms, where there are also many pyramids. They may also go to Karnak to visit the overwhelming ruins of the Temple of Thebes, with its eerie atmosphere of lotus blooms and the magical charm of the Goddess Isis. Here, in a relatively small territory, we see the unceasing battle of the pride of man attempting to preserve his memory for posterity against the ravages of time. It is a land which no one can visit without pondering upon the mysteries and greatness, as well as the follies, of the past. The pyramids, for instance, which the Pharaohs erected for their glory, are monuments to the incredible cruelties inflicted upon slaves. It is said that every stone in the pyramids represents the sacrifice of a human life—that of a slave of some nationality.

A City of Contrasts

In Cairo there is a strange contrast in everything that has to do with education. Here we find the most important Moslem university in the world, the University of Azhar. It is thronged with students from all over the Moslem world, but it is in no sense comparable to any modern university. The students come there to study the Koran When one visits the Azhar, one sees interminable shoeless students seated on grass mats on the floor, each with a Koran on his lap, studying it hour after hour. Some students remain at the Azhar for a lifetime. It is the presence of such institutions and customs that preserves the oriental flavor for Cairo. In modern Cairo one will find, on the other hand, the Egyptian University which, in its equipment, class rooms and laboratories, is as modern as the typical university in America. They even go in for football, tenni hockey, and other games familiar to the Unite States.

The population of Cairo, the largest city i Africa, is estimated at over a million, of whic two hundred thousand are residents of Europea extraction. The two populations mix very slightl and intermarriage is very rare.

The larger part of the European population Greek, and it is for the most part the Greeks wh control the restaurants, cafés, and grocery store After the Greeks come the Italians and Syrian and then the Armenians, the English, and th French. There is also a fairly large Russian colon Americans are very few.

It is to this ethnological conglomerate that th music in Cairo must make its appeal. Therefor our Conservatory was in every sense internationa The problems of the teacher were interminabl as it meant appealing to many different nation alities and tastes. The language employed wa mostly French, since the prevailing foreign lan guage spoken in the foreign quarter was Frenc despite English protection. It has been the tradi tional policy of England not to interfere with th language, religion, or social customs of countrie in which she is interested.

At the Conservatory

Classes at our Conservatory usually began a nine o'clock in the morning. The materials to b used by the pupils were selected by a committee c teachers, but rules were very flexible. For instanc in my own teaching I used whatever I though was psychologically desirable. The type of studie employed was very similar to those I had used i America and Germany, such as Pischna, Hanor Czerny, Behringer, and others. Owing to the cli mate the Conservatory (*Continued on Page* 712

Better Results in Choral Group Work

A Conference With *Irving Landau*

Distinguished American Composer—Director of the Glee Club and Singing Ensemble at the Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

THE PRONOUNCED INTEREST in choral singing that has asserted itself in the past few years is not the result of faddism (as ıny musical fashions are) but of a vital, inıctive need. People need to express themves, and group singing remains the foundation all musical expression. As far back as Chaucer's ne, we have seen cycles of group singing wax d wane. The most serious decline covers the ıtury from 1830 to 1930, when the developınt of instruments gave rise to the cult of chestras. The great composers centered their ention on orchestral work; popular interest lowed them; large halls were built to house orchestras; wealthy patrons perpetuated eir own memories by endowing more such halls ın might otherwise have been built.

All this encouraged the elaboration of orches.l music, through Brahms, Wagner, Debussy, d Richard Strauss, to Stravinsky's "Le Sacre Printemps," beyond which further elaboran seems difficult. It led also to the comparative glect of the smaller ensembles—which could t fill the large halls—and of the choral groups, which the layman himself had a chance to rticipate. The depression, however, ushered in new era. Overhead costs worked havoc with ıny orchestras; people could not always afford hear those that continued to exist, and yet ose people wanted music. Most of all, they nted the participative element of self-expresn in music. Thus, choral group singing began come back into its own—as it was bound to sooner or later, since it fills a natural human ed. Excellent work is being done by amateur d professional choral groups throughout the ıntry, and a fine upswing of musical taste d awareness is resulting from this. More and re, choral music is on the return.

Qualifications of the Director

The chief requisite of the choral group director is that he know his business! That consists in familiarity with repertory and directorship, and the ability to fit this knowledge to the individual needs of his group. As a rule, amateur groups are less fluent readers; they have less trained voices, and they are more interested in the results of the work than in the work itself. Instead of criticizing these points, the director must accept them at the start and strive to rectify them. This requires tremendous enthusiasm, plus the gift of transm tting enthusiasm. The leader's ability comes through in the degree of interest with which he invests rehearsals.

A certain degree of monotony is the bugbear of every choral rehearsal. Each choir of voices must be taken through its own part separately at least once; and, while the tenors are singing, the other choirs may get restless. The choirleader may avoid this by explaining and directing the practice in such a way that the routine of each unit contains some point of value for all the others. Furthermore, interest is secured by giving the group a certain amount of semipopular music to sing; music that is hardly great, but which will never harm the formation of good taste. (As examples of such music, I suggest, *Sylvia, Turkey in the Straw, Water Boy, Deep River, I Dream of Jeanie,* Grieg's *Barn Song,* and any of the American folk airs that carry the feel and spirit of the people.) People enjoy singing the numbers they know and, at the outset at least, interest is stimulated by familiarity. It is also helpful to give brief solo bits—if only a bar or two in duration—to members of the group. The leader should also make possible one or two public performances a year, with all the excitement and luster of a "real concert." Local school and church authorities are most helpful in granting the use of their auditoriums, and interest is spurred, not only among the singers but in the community as a whole.

Irving Landau and the Male Choir at the Radio City Music Hall

Collective Singing Improves Pitch

Perhaps the chief technical point to be stressed in group singing is accuracy of pitch. The average singer (especially the amateur) is not always certain of his pitch. He tends to try out his pitch before singing, requiring many such trials before he achieves dependable and perfect coordination between his mind and his voice. The best way to improve pitch is to insist upon *collective listening.* The individual singers should not listen to themselves nearly so much as they listen to the others. Also, the piano should be used as little as possible during rehearsals. Once the initial pitch has been established, the singers should be "on their own," keeping pitch themselves and listening to (and blending with) the others. Even if the final performance of the song requires instrumental accompaniment, the practicing should be done independently. The piano may possibly save some (*Continued on Page* 710)

Musical Broadcasts of Home and Studio Interest

By

Alfred Lindsay Morgan

NOT ALL OF THE ORCHESTRA programs are broadcast over the largest networks. For example, there is the City Symphony Orchestra of New York, which Eastern listeners have picked up on Sundays from 1:30 to 3:00 P.M. through Station WNYC, and more important still, the program of the National Youth Administration Orchestra, conducted by Fritz Mahler, which has been heard on the same station on Wednesday evenings at 8:30 P.M. The programs of the NYA Symphony Orchestra have been unusually well made, due to the imagination of its conductor. To one who has followed the work of this orchestra, its progress in the past year has been encouraging. When we stop to consider that the orchestra is composed of young players from seventeen to twenty-four years of age, we are even more appreciative of the work it accomplishes.

A Pacific Coast Broadcast

Fritz Mahler, the conductor, has been heard with prominent orchestras from time to time, and he has conducted over both the National and Columbia Broadcasting networks. A nephew of the famous Gustav Mahler, he was a leading operatic conductor for five years in his native Austria and later became leading conductor of a prominent radio station in Berlin. He came to this country early in 1936. All players of the NYA Symphony Orchestra were trained in the NYA Radio Workshop—a Government organization—and they receive twenty-two dollars a month for sixty hours of playing time. The idea behind this work is, of course, to provide the young players with real experience, so that when they have an opportunity to play with an established symphony orchestra they can point out that they have had so many hours of active participation in a full sized orchestral group.

An orchestral concert that is confined to the Pacific Coast, and which has attracted much favorable comment in the past year, is that presented Thursdays from 8:00 to 9:00 P.M., over the Mutual-Don Lee network, by the Janssen Symphony Orchestra, directed by the highly talented American conductor-composer, Werner Janssen. Janssen knows how to arrange programs that meet the tastes of a wide audience. Rarely does he present a concert which does not contain some unusual and colorful novelty besides a standard symphonic work, as well as one or two popular selections. Janssen has spent a lot of time and money getting his orchestra together, and radio critics agree that he has now one of the best symphony orchestras on the air. He acquired his musical doctor's degree from the University of California, and later won a fellowship to the American Academy in Rome. As early as 1930 he attracted attention while conducting European orchestras, including the symphony orchestra in Helsingfors, where his all-Sibelius programs won the praise of the composer. In 1934 he conducted the New York Philharmonic-Symphony Orchestra, and later was the conductor of the Baltimore Symphony Orchestra for two seasons. In recent years he has been active in motion picture work.

For the past five weeks on Sundays from 11:05 to noon (Columbia network) the world famous Budapest String Quartet have been engaged in playing the quartets of Beethoven. In a series of ten concerts, this group will play all sixteen of Beethoven's string quartets and also his "Grand Fugue." All the concerts originate from the Library of Congress in Washington, D. C., and are given under the auspices of the Gertrude Clarke Whittall Foundation. Officials of the Columbia Broadcasting System are quite right in marking these concerts as one of the more ambitious attempts in the history of American radio to present the complete works of one of the great music masters in a given field.

A Pioneer Radio Star

Jessica Dragonette, who is billed as radio's pioneer soprano star, broke a long radio silence recently by joining the "Saturday Night Serenade" (Columbia network—9:45 to 10:15 P.M.) as the program's featured soloist. This is the singer's sixteenth season as a radio star. Each Saturday night Miss Dragonette sings several songs, and is accompanied by Gus Haenschen and his orchestra. Bill Perry, tenor, is also heard on this program; and both singers are also fe- tured in a duet arranged by Roland Martini, t producer and director of the show. Miss Drago ette is completely a product of American music culture. One of her proudest boasts is that s resisted every suggestion to complete her music studies in Europe.

RADIO

Gladys Swarthout, the popular mezzosoprano the Metropolitan Opera roster, has joined a ne program called "The Family Hour" as leadi soloist. This broadcast, which claims to introdu an unusual style in musical entertainment, heard on Sundays from 5:00 to 5:45 P.M., on t Columbia network. Deems Taylor acts as mast of ceremonies, and employs a style similar to th which he adopted in Walt Disney's "Fantasia In this program melodies are supplemented wi dramatizations of the stories which the music in parts, or which inspired the composer of t selection; and a humorous character queri Taylor and other members of the cast regardi musical terms and composing dates. Al Goodma and his orchestra, Ross Graham, baritone, and chorus of mixed voices complete the cast. "T Family Hour" addresses its appeal to every mem ber of the family, from junior to grandfather. T material presented ranges from a Beethoven sym phony to the most popular product of tin-pa alley.

This month the NBC Symphony Orchestra scheduled to resume its regular winter series programs on Saturday nights from 9:30 to 11: on the Blue network. At the time of writing th leading conductor has not been announce but high hopes were still being held out tha Toscanini, who re cently returned to th country from his en gagements in Sout America, would re sume his leadership.

EMMA OTERO

A worth while seri of programs heard re cently on Saturda from 5:30 to 5:45 P.M over the NBC-Re network, has bee presenting short con certs given by individ ual members of th NBC Symphony. Suc distinguished playe as John Wumme flutist; Edward Vit harpist; Vladimi Brenner, pianist; Ha vey Shapiro, violon cellist; and Rem Bolognini, violinis have been heard these recitals.

Emma Otero, th Cuban soprano, hear Sundays from noon 12:30 over the NBC Red network in song and operatic aria has won acclaim fro nationwide radio listeners for her splendid sing ing. This artist was born in the country outsid of Havana. She studied music at the Nationa Conservatory there—graduating with honors as pianist. At first she sang only for her own pleasu and at amateur musicales. It was at a benefit con cert that Beniamino Gigli, the tenor, first hea her, and advised her to come to New York an study. Prior to the war, the singer concertize with great success in the leading capitals Europe. After returning (*Continued on Page 714*)

Music of the Silver Screen

By Donald Martin

EARLY AUTUMN RELEASES make a promising beginning by centering interest in two of the most popular stars of the musical lms. Deanna Durbin will be seen in "Almost An ngel" (Universal), her first picture since her arriage, on April 18th, to Vaughn Paul, and her xth picture to be directed by Henry Koster. armen Miranda, at this writing, is putting the nishing touches to "Week-End In Havana" 20th Century-Fox), which promises to follow p the attractions of her earlier Hollywood sucess, "That Night In Rio."

Miss Durbin co-stars with Charles Laughton in n acting film which introduces music without eing a musical in the strict sense. The story eals with a penniless hat-check girl, who is inroduced into the home of an aging millionaire s his son's fiancée, when the old gentleman is elieved to be dying and desires to meet the girl hom his son is to marry. The film develops the king of the old father for the girl, his disappointent when the well-meant deception is uncovred, and lasts just long enough to straighten out e romantic angle so that the girl finally marries e son.

Director Koster feels that Miss Durbin is priarily a fine actress and econdarily a fine singer, nd has accordingly ifted the emphasis om music to acting. For e thing, he is having iss Durbin play her wn accompaniments to er songs. His purpose is ot to display the youthl star's accomplishents as pianist, but to le out the customary chestral background. he prevailing routine, motion pictures, is to pply orchestral accomaniments, whether the quences call for a visle orchestra or not.

Miss Durbin Her Own Accompanist

"The story of 'Almost n Angel' especially calls r Deanna's acting to be ore important than her singing," explains Mr. oster, who is noted for innovations in his film chnic. "That is why we are having her play her wn accompaniments. We hope that limiting the companiment to the piano will keep the songs mpler, but none the less effective."

Miss Durbin sings five songs in the picture. ey are *The Lord's Prayer* by Albert Malotte; e *Waltz* from "The Sleeping Beauty" Ballet, Tschaikowsky, with special lyrics by Sam rner; *Clavelitos* by Valverde; *Goin' Home* by vořák; and *Viene la Conga* by Valdesti. Miss urbin has recorded these songs under the direction of Charles Previn. Joe Pasternack produces the film, the cast of which includes Robert Cummings, Margaret Tallichet, Richard Carle, and Charles Coleman. "Almost An Angel" marks the return of Charles Laughton to the Universal Studios, for the first time since he made his American début there in 1932. Laughton was introduced to American audiences in "The Old Dark House," a mystery play. Following his Broadway success in "Payment Deferred," Laughton accepted a contract from Jesse L. Lasky, and a rôle in "The Devil and The Deep." When Laughton arrived, the script was not yet ready, and he was loaned to Universal for the film which introduced him to American pictures.

(Above) Fred Astaire and his new partner, Rita Hayworth, in "You'll Never Get Rich." (Left) Deanna Durbin sings again in "Almost an Angel."

Throughout the film, Miss Durbin wears her own wedding ring, but the audience will not be aware of it. In the sequences of the picture, Miss Durbin is not married but, posing as the son's fiancée, wears a ruby engagement ring. Since Miss Durbin refuses to remove her wedding ring, property men devised a specially made, over-size engagement ring, which fits over the plain gold wedding ring, is held in place by invisible tape, and covers it completely.

"Voodoo jive" plays an important part in Carmen Miranda's new film, "Week-End In Havana," the cast of which includes Alice Faye, John Payne, Cesar Romero, and Cobina Wright, Jr. The songs for the production are written by Mack Gordon and Harry Warren. One of them is a Cuban jungle dance, based on Voodoo rites imported from Africa. It is called "The Nango" (pronounced Nyango). Before going to work on the number, the song writers secured from Cuba acetate recordings of the jungle rhythms which they have incorporated into the song.

Gordon likes to joke about the manner in which he and his song writing partner manage to catch the lilt and locale of their "geographic" numbers.

"Locale" to Order

"When we wrote the songs for 'That Night In Rio,'" Gordon pointed out, "we went to Monterey and took an isolated cottage on the bay there. You see, Rio is also on a bay!"

Whether the bay alone provided the inspiration, or whether the opportunity for creative solitude added its share, the songs turned out there were acclaimed by the Brazilian ambassador as "typically Brazilian." Now, Gordon and Warren have completed five Cuban songs for the new Miranda film. Asked about the inspirational authenticity of these, Gordon said:

"I feel confident of turning out a good job—I've been smoking Havana cigars for fifteen years!"

Although Carmen Miranda came to this country with a reputation as a singer of Brazilian songs, she gave so good an account of herself as a dancer in her previous film that 20th Century-Fox is now according her a full "build up" as dancer. Her chief terpsichorean "spot" is the aforementioned Nango, the Cuban name for which is "El Diablito." Roughly translated, it means "The Dance of The Little Devils." Miss Miranda has learned some English for the picture, on an interesting fiscal basis. The studio promised that, for each bona fide and usable word of English Miss Miranda added to her vocabulary, they would increase her salary by fifty cents. During the spring and summer, the volatile star acquired four hundred new words, and earned a "raise" of two hundred dollars!

Upon completion of the picture, Miss Miranda returns to Broadway, to enter a new show for the Schuberts. Another potential Schubert star is Carmen's twenty-year-old sister, Aurora Miranda. Aurora ranks second only to Carmen in Brazil, and is about to prove herself in America.

A New Dance Team

Columbia's "You'll Never Get Rich," with music and lyrics by Cole Porter, and starring Fred Astaire and Rita Hayworth, is due for national release on September 26th. Miss Hayworth was originally Rita Cansino, a member of the internationally famous family of Spanish dancers, and proves herself a worthy partner for the agile Astaire. Porter's principal song and dance numbers are *The Boogie Barcarolle, Dream Dancing, Shooting the Works for Uncle Sam, So Near and Yet So Far* (a languorous rhumba which captures the picture's most haunting melody), *Since I Kissed My Baby Goodbye,* and *The Wedding Cake Walk.* In the preparation of Porter's music, Columbia has assembled (*Continued on Page* 714)

MUSICAL FILMS

New Records Reveal New Tonal Beauty

By Peter Hugh Reed

ONE OF THE FINEST RECORDINGS issued this year, in commemoration of the one hundred and fiftieth anniversary of Mozart's death, is the new Victor Album (M-794) of the composer's "Concerto No. 20, in D minor" (K. 466) played and conducted by José Iturbi and the Rochester Philharmonic Orchestra. This concerto is not only one of Mozart's greatest, but is one of the finest examples of the classical concerto, the form of which Mozart developed to a greater degree than had any previous composer. The impassioned intensity and drama of the opening movement illustrate Mozart's genius at its greatest, as do the beauty and the passionate interlude of the second. Iturbi plays with breadth and rare emotional sensibility. The magnitude of the work allows for the broad and modern proportions given it in this realistic, full-voiced recording. But this performance does not entirely erase the memory of the earlier ones by Edwin Fischer and Bruno Walter. The Fischer set was a fine, scholarly exposition of the score; the Walter a more romantic and in part more intimate reading. But neither set displayed the tonal quality or the dramatic import of the Iturbi version.

Koussevitzky's performances of Mozart's "Symphonies No. 29, in A major (K. 201) and No. 34, in C major (K. 338)" are brilliant and objective, in the Victor Album M-795. Comparisons with the earlier performances of the same works by that eminent Mozartean, Sir Thomas Beecham, are unavoidable. Beecham takes six sides for each symphony, whereas Koussevitzky takes four for the "A major" and five for the "C major." The Russian conductor's choice of tempi disagrees considerably with Beecham's. In the first movement of the "A major," Koussevitzky virtually doubles the time taken by Beecham, and the slow movements are also spaced faster. In the imperious and more dramatic "C major Symphony," Koussevitzky is most at home, although his stress of brass therein does not conform with the composer's intentions. There is no question that, from the reproductive aspects, the present performances are more imposing. Indeed, the recording is superb. But those who intimately know and love the music of Mozart will do well to make comparisons between the Beecham and Koussevitzky approaches to the scores.

Beecham is not only a widely admired interpreter of Mozart, but also of Handel. The suite which he has arranged from Handel's opera, "The Faithful Shepherd," and which he has played with the London Philharmonic Orchestra in Columbia Set M-458, is most delightful music. The serene beauty of the *adagio* is memorable, and the remaining fugal and dance numbers are also highly enjoyable. Handel himself thought highly of the music, but the opera was not successful. There is cause to be grateful for Sir Thomas' revival of this music.

One of Haydn's finest works is the "Symphony No. 101 in D major," called "The Clock" because of the pendulum-like accompaniment in the slow movement. A modern recording of this work has long been needed, and therefore the performance by Howard Barlow and the Columbia Broadcasting Symphony (Columbia Set M-459) is welcome. The earlier set by Toscanini dates from 1929, and hence does not do full justice to the conductor's interpretation. Barlow gives an exhilirating reading, one in which nothing is exaggerated. Perhaps there is room for more graciousness in a performance of this music, but the fact that Barlow allows Haydn to speak for himself is worthy of praise, for here is Haydn at his loquacious best. The recording is full and resonant and may require some manipulation for the best results.

JOSÉ ITURBI

Toscanini's re-recording of the *Preludes to Act I* and *Act III* of Verdi's "La Traviata" (Victor Disc 18080), when compared with his earlier disc of the same selections, offers an excellent example of what modern recording does for the conductor. Toscanini plays this music simply and with telling effect, irrefutably revealing the greatness of Verdi's genius.

Grieg's "Holberg Suite, Op. 40," written in the classical style, is among his most enduring works. The slow movement discloses a truly Bachian beauty. This score has been well set forth by the London String Orchestra under the direction of Walter Goehr in Victor Album M-792.

Although Ravel's *Bolero* is well played by the Grand Orchestre Symphonique under the direction of Piero Coppola (Victor Album M-793), the recording, which dates from 1933, leaves much to be desired, being unable to allow for the expansio of dynamic effects. Coppola takes the tempo muc more slowly than do most conductors, stressin the rhythmic beat in the timpani rather than the solo instruments, a procedure that Ravel said to have endorsed but which we fail to admir

A Symphonic Work by an American Compos

The attractively scored *Essay for Orchestra*, b the young American composer, Samuel Barbe has been given a tonally superb performance b Eugene Ormandy and the Philadelphia Orchestr (Victor Disc 18062). The music is well worth in vestigating, for it grows on one with repeate performances.

Two *Entr'acte Pieces* from Mozart's score to vo Gelber's play, "Thamos, King of Egypt," are playe with nervous intensity by Mitropoulos and th Minneapolis Symphony Orchestra (Columbia Dis 11578-D). The music, although not too importan is interesting for its anticipation of the com poser's "Magic Flute."

Fritz Reiner, conducting the Pittsburgh Sym phony, gives a languishing performance of th *Wiener Blut* (Vienna Blood Waltz) by Johan Strauss (Columbia Disc 11579-D). Unlike th recent Ormany version, which was cu this presents the ful score. The recording i sumptuous.

Brahms' *Academi Festival Overture*, a one writer has stated reflects an atmosphere that has been removed from German universities. The new recording by John Barbirolli and the New York Philharmonic - Symphony Orchestra (Columbia Set X-200) offers brilliant reproduction and some good playing But the older version by Bruno Walter which takes two record faces to Barbirolli's three, is more smoothly played. A new transcription of Bach's *Sheep May Safely Graze*, by Barbirolli, occupies the fourth record side.

The pompous *Crown Imperial*, A Coronation March by Sir William Walton, written for the coronation of George VI in 1937, is well played by Sir Adrian Boult and the B.B.C. Symphony Orchestra (Victor Disc 12031), but the music, although effective, can hardly be called one of the composer's most compelling efforts.

There have been quite a number of sets recently to delight the chamber music enthusiast. Heading this list are the recordings of Beethoven's "Quartet No. 2, in G major" (Op. 18, No. 2) (Victor Album M-601) and Mozart's "Quartet No. 18, in D minor," K. 421 (Columbia Set M-462), both played by the Budapest String Quartet. The interplay of melody in the opening movement of the Beethoven work, which is sometimes called the "Compliment Quartet," is delightfully set forth, and the beauty of the slow movement is fully revealed. The Mozart work, long regarded as one of the indisputable masterpieces of quartet literature, is revealed with (*Continued on Page 711*)

RECORDS

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

Spring Symphony

When lovely Eleanor Painter was appearing in rand opera and in light opera (Victor Herbert reated the rôle of *Princess Pat* for her) she harmed thousands of theater-goers, who probbly never suspected her unusual literary gifts. In er novel, "Spring Symphony," she has told in anner now vivid, now tender, the story of the reatest of all musical romances, that of Robert chumann and Clara Wieck. The work shows reearch worthy of a Hashanyi, whose biography of 'ranz Liszt, while following the life of the master vith amazing accuracy, so conceals the study of n infinite variety of sources that it seems to be ather an inspired piece of fiction. In making this omparison a very high compliment is paid to leanor Painter. Your reviewer found this work f Eleanor Painter (Mrs. Charles H. Strong) a nost delightful story, with significant and inpired musical interest throughout. It should be a art of the fiction section of every home musical ibrary.

'Spring Symphony"
By: Eleanor Painter
Pages: 362
Price: $2.50
Publishers: Harper & Brothers

Eleanor Painter with a group of artistic friends. Left to right, Jascha Heifetz, Beryl Rubinstein, Eleanor Painter, Artur Rodzinski and Arthur Loesser.

Polyphonic Singing

The cloistered beauty of the works of the choral writers of the sixteenth and seventeenth centuries is among the richest treasures of the musical world. These rare and chaste compositions were sung á cappella and therefore demanded strict contrapuntal bonds, which remain to-day the background of a great and beautiful art.

A renowned musicologist, Hans Theodore David, has delved deep into ancient archives and produced "The Art of Polyphonic Song." Le Jeune, Sweelinck, Palestrina, Orlando Di Lasso, Ludwig Senfl, Praetorius, Morley, Weelkes, Ferrabosco, all are represented in this excellent and scholarly collection, which is presented with copious and valuable annotations. The works are for two to eight singing parts. The collection as a whole is a valuable addition to musical scholarship in this country. The English translations are by Willis Wager.

"The Art of Polyphonic Song"
Edited by Hans Theodore David
Pages: 111 (Octavo)
Price: $1.25
Publisher: G. Schirmer, Inc.

Savoyards Ahoy!

Certainly the most remarkable non-professional opera company of which your reviewer has ever heard is the Savoy Company of Philadelphia which has been in continuous, prosperous existence since 1901. It would be an injustice to call this company an amateur organization because its public presentations of the Gilbert and Sullivan operettas, influenced by years of study of the remarkable circumstances, political, musical and dramatic, which brought these works into being, make the performances in most instances far superior to the usual revivals of the great Savoy satirical stage works.

A history of this accomplishment has just appeared. The author is William C. Ferguson, Jr., historian of the Savoy Company. It contains much precious information developed through the years in the study and performance of these gay classics. The founder of the Savoy Company was Dr. Alfred Reginald Allen, a distinguished Philadelphia neurologist, musician and composer. He served in the world war as a Major of Infantry. He was fatally injured during the Meuse-Argonne offensive in September, 1918.

So many Philadelphians, distinguished socially and musically, have had an active part in this company that your reviewer hesitates to name one without naming all.

The first production of the Savoy Company was "Trial by Jury," given at the Merion Cricket Club, May 4th, 1901. The roster of operas mounted each year since that time follows: "Trial by Jury," five years; "The Sorcerer," three years; "H. M. S. Pinafore," four years; "The Pirates of Penzance," four years; "The Grand Duke," one year; "Patience," five years; "Iolanthe," five years; "Princess Ida," three years; "The Mikado," four years; "Yeoman of the Guard," two years; and "The Gondoliers," five years.

Several performances of each work were given each year. Among the most delightful of these have been the open air performances given at the beautiful sylvan theater of Mr. Pierre S. Dupont, at Longwood, Pennsylvania. These were followed by exhibitions of the famous illuminated fountains which far transcend those of Versailles in their beauty and extent.

Many distinguished Philadelphians have been members of the Savoy Company casts, one of the best known musically being Nelson Eddy.

This unusual book gives the stories of this long series of memorable productions and is, therefore, of distinct interest and value to libraries and to other non-professional opera companies, to say nothing of the Gilbert and Sullivan "fans" in all parts of the world.

"A History of the Savoy Company"
Author: William C. Ferguson, Jr.
Pages: 293
Price: $4.00
Published by The Savoy Company

BOOKS

A Surprising and Unexpected Book

So much European war propaganda has come to the writer's desk that he is warrantably suspicious of many new books received from across the Atlantic. "Hammer, Sickle and Baton," the English publishers assure us, was written by a German conductor who had at one time also been a conductor of the British Broadcasting Corporation Orchestra in London. The author, Heinz Unger, gives his experiences as a conductor who has made thirteen successful tours of the U. S. S. R. So skeptical is your reviewer in these days of the Ogpu and the Gestapo, that we looked up Heinz Unger in the latest musical encyclopedia and found no record of any such person.

On his first journey in 1924, he describes the unmentionable filth, poverty and inefficiency which all travelers at that time encountered in the Soviet land. He formed a real attachment for the members of the Russian orchestras which he conducted in symphony concerts.

The book bears the atmosphere of verity, and we have no reason to believe that all of this amazing tale is not true. The author, with his German inclination for discipline and promptness, is baffled on all sides by the incessant procrastination and irritating confusion of the Russians. (What does one call them now, when you can't call them comrade? Sovieteers or Ussranians?) He pays full tribute to the genius of the great Russians of the past and the splendid intellectuals who have escaped famine and the purge. On the whole, the reviewer found this a surprisingly interesting book.

"Hammer, Sickle and Baton"
By: Heinz Unger
Pages: 275
Price: $2.50
Publishers: The Cresset Press, Ltd., (London)

The Teacher's Round Table

Conducted Monthly

By

Guy Maier

Noted Pianist and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

Syncopated Pieces

Can you recommend some syncopated pieces, Grade I to V, which I can use in my teaching? I do not mean out and out jazz, but I do not object to good jazzy rhythms. I find that my students keep more interested if I give them modern numbers with syncopation in them. —F. B., Nebraska

Yes, here are some: Garman, "Full of Fun" (Gr. II, good tap dancing stuff); Eckstein, *Pickaninny Serenade* (Gr. I, attractive syncopation for beginners); Berna, *Chiquito* (Gr. II, a fine little tango); Mihailoff, *Chica* (Gr. II, an attractive fandango); Templeton, "Temperaments" (Gr. III, colorful, beautiful, original jazz pieces, especially *Lavender Blue, Hazy and Blue,* and *As You Like It*); Gershwin-Levine, *The Man I Love* (Gr. III) and *Theme from Rhapsody in Blue* (Gr. III); Mowrey, *Lazy Pickaninny* (Gr. III, fine for high school age); Weybright, *Prelude in D* (Gr. II, good, short rhythmical study); Schaum, *Isle of Pines* (Gr. II, an excellent rhumba); Price, *Rabbit Foot* (Gr. II, simple attractive syncopation); Ruben, *Jolo* (Gr. II, short tango); Templeton, *Mozart Matriculates* (Gr. III, written for Benny Goodman, an amusing take-off, sure to "wow" 'em!).

What Is a Romanticist?

Several of my serious students of 'teen age came to me recently and asked, "Can you tell me exactly what a 'romantic' composer is?" "What is the difference between a romantic and a classic composer?" "Why is Schumann more romantic than Brahms?" And several other questions equally baffling. I am ashamed to say that I could not give them a direct answer, and put on a poor show of "hem and haw" without convincing them. Can you throw any light on the subject?—A. B., Illinois.

You have my heartfelt sympathy, for I know just what a spot you were in! You were as embarrassed, no doubt, as the jittery parent whose child, suddenly confronting him, asks point blank to be told the facts of life!

But don't worry, you are not the only victim. I recently heard a well known radio commentator on music get into the same hot water you were in, trying to define the term, "romanticist."

We must remember that, like these "facts of life," some terms are not susceptible to exact definition à la Webster. Ideas like "romantic" connote rather than define. They bring up whole series of thoughts and images, each individually true, but inadequate; the sum of them all is necessary for one's grasp of the concept. In the following paragraphs, I shall try to give you some "leads" which I hope will stimulate you to develop your own understanding of the word, "romanticist."

Lines on a Romanticist

A romanticist puts content above form; he fits the form to his expression, while the classicist fits *his* expression to the form.

Purity, clarity, precision, economy, balance, symmetry—all the concepts of formal classic beauty are reshaped and recast to serve the romantic's purposes.

The romantic rebels where the classic accepts. The romanticist is a crusader; the classicist a philosopher. His response to life is tempestuous and passionate in contrast to the serene, fatalist acceptance of the classicist. The romantic's reaction to creative stimuli is dynamic, the classicist's contemplative; he is more concerned with immediate, temporal aspects than with remote, eternal values. His invention (imagination) is human, in contrast to the mental or spiritual invention of the classicist.

He is concerned with living, contemporary values; he is a daydreamer, an illusionist; often overwhelmed by emotional surge; subject to swift change of conviction; is illogical, wayward, emotionally restless, quite unpredictable in the trend of his creative activity; strongly influenced by the sentimental, the fantastic, the eccentric, the violent. These biases and excesses often cause him to cut the traces of tradition and burst the bonds of convention.

To sum up: the romanticist is subjective, or personal, in his approach to art; the classicist, objective or universal.

It is always difficult to label a composer. One like Brahms will be preponderantly romantic, yet with a strong streak of classicism; another, like Schubert, clings closer to the borderline between classic and romantic. I suppose both Schumann and Chopin can be called "pure" romantics. Yet, in spite of this common label, their artistic outputs are worlds apart.

If I were you, I would 'fess up to the students that it is impossible to define the term "romantic"; but by some such device as the above show them how its various facets can be illuminated. I am sure their quick comprehension and response will surprise you.

Beats All!

I am an enthusiastic amateur musician, with about twelve years experience, who plays violoncello less abominably than the other string instruments, and also piano and pipe organ; my chief interest however is singing and vocal conducting. I am rather an emotional fellow but that has never kept me from counting, verbally and strictly, all the music I think is worth my attempting. In that connection I have a long standing habit of dealing with rapid groups of notes in a way that I did not learn from anyone else and have not heard anyone else use: I refer to the device of using these words for a beat-ful of sixteenths, "one-and-then-a" (on the analogy of the device of "one-and-a" which I have often heard used on triplets); I have even found helpful this verbalization of the single beat to cover a sixthlet (or however you spell it): "one-and-a-half-and-a."

Great artists insist on scrupulous observance of note value, even as a basis for later liberties. I've known many performers whose shading was angelic, but who constantly annoyed you because the whirring of their wings was out of time! It has long seemed to me that, of all musical skills, perfect time consciousness is not the *first* thing a person learns, but the very last.—G. J. E. S., Iowa

I can't resist using your letter even though it doesn't ask a question. After all, the function of a Round Table is not only to answer questions but to stimulate discussion; and that is just what this "counting" subject has stirred up. Your "beat-ful" ideas are original,—in fact, they have scored a beat for us Round Tablers! Readers, please note that our correspondent is not an instrumental teacher. Just shows, doesn't it, how much we can learn from someone outside our line. All honor to G. J. E. S. for "beating" us to it!

As you say, those excessive Tempo Rubatoers are an unmitigated nuisance. If any one wants overwhelming evidence to prove that great artists play in time, just let him put his metronome on the records of Toscanini, Rachmaninoff, et al. . . . The rhythmic liberties taken by such artists usually come within the metronomic measure, and are often even so slight that the deviation can scarcely be detected.

So, let's start a new slogan with G.J.E.S.—"Count, first, last and always."

Hands That Do Not Coördinate

(1) What type of exercises would you give a student of seventeen years, who has had piano one year, and finds it difficult to find her notes and play passages fluently? Her hands do not coördinate with ability to read.

(2) What should I do with a passive student who is extremely talented, but lacks vim and vigor in her interpretation? She has weak hands. Do you recommend finger exercises, and similar technical studies? She is nine years of age and is playing Bach's "Minuets," Lichner's "Sonatinas," and pieces of third grade. She sight reads beautifully and is alert and healthy. Please answer this if possible, as I need advice at this time. —M. C., Mississippi.

(1) No special exercises. Have her practice everything without looking [at] the keyboard. This is best done with[out] the added complication of note readi[ng]. Devise simple "finding" exercises; tea[ch] her interesting rote pieces and ch[ord] progressions—all done in "blind flyin[g]" fashion. Also use flash cards.

(2) Give her colorful modern pie[ces] with chords and spread out texture. Y[ou] might try "The Eight Chordal Attack[s]" by Wagness. Avoid thin, sappy pieces li[ke] those Lichner "Sonatinas." If her ha[nd] is big enough, give her some easy octa[ve] exercises and studies. Do you know Ire[ne] Rodger's excellent "Six Octave and Cho[rd] Journeys?"

Small Hands and Backward Pupils

1. I have a child of twelve who is a good pupil and who has completed the Williams "Book Three"; but she is very small for her age and can hardly stretch an octave. I feel that the Williams "Book Four" with its big chords and "mature" pieces is entirely out of her reach. Will you please advise me what book or books would be most suitable for her?

2. I have two pupils, girls, and sisters (ages fourteen and sixteen) who seem to have no "natural" musical ability and show little or no interest in music; whose parents seem willing to give them lessons in spite of the fact that they accomplish so little. I hardly feel it is the teacher's place to advise the parents to stop them, and yet I have tried every means I know to interest them and have not succeeded. They seem to enjoy our Music Club, and will get busy the last minute before a recital and learn a piece (some kind of way). Do you have anything to offer in a case like this?—H. L. J., Virginia

1. Try one of the Wagness Books, Vo[l.] 2 or 3; also some of the easier Goodric[h] preludes. Don't neglect developing he[r] stretch. Chords and arpeggios are th[e] best span developers. Give her plenty [of] arpeggios, both in close and extende[d] positions, diminished seventh chor[ds] (four tones in each hand) in all position[s] and very short, light octave—span exer[-] cises. Examine Robyn's "Chord Crafters" and Wagness' "The Eight Chordal At[-] tacks."

2. Alas, all of us have pupils like you[r] two girls! They are the ones who wea[r] down the music teacher more than a[ll] others combined. Frankly, I have n[o] panacea for the ailment—there ju[st] "ain't none." Have you tried turning th[e] lesson into a music appreciation hou[r], playing lovely music for your girls, de[-] scribing its historic background, i[ts] poetic and emotional meaning, its beaut[y] of balance, symmetry, harmonic an[d] rhythmic content? Do you sometim[es] give them their lessons together or in [a] class at which challenging, fascinatin[g] technic is worked out? Do they play due[t]s or two piano pieces together or with you? Do you loan them stimulating phono[-] graph records to play at home, and in[-] teresting music magazines or books [to] read? Do you act as a sympathetic, un[-] derstanding person truly concerned wit[h] all the many extra-musical problems [in] their lives? Are you yourself enthusiasti[c], warm hearted, "outgoing"?

How to Get Up a Musical Paper

By

Helen Oliphant Bates

So many club leaders and students are asked to prepare musical papers, or give musical talks, that we feel that these suggestions may prove valuable.—EDITOR'S NOTE.

PUBLIC SPEAKING occupies an important place in our modern life. Music clubs, usic classes, conventions, and ublic gatherings all offer the lert musician an opportunity to ain prestige and publicity. In ddition to forming a most valuble advertisement, public speakg develops poise and personity, and the ability to read ntelligently, and to think clearly nd independently. In fact, public speaking proides such a good intellectual training and displine that the increased mental capacities alone re sufficient to justify earnest effort and serious udy.

Some fine musicians, in preparing a talk, seem be totally ignorant of the important differences n style between the talk and the written article. hese distinctions will greatly influence both the hoice of subject matter, and the manner of deelopment. We shall consider first, the effect pon the choice of subject matter.

Avoid Text Book Information

Since those who listen to a talk have no opportunity to study or re-read, it is important to se only such material as can be remembered fter one hearing. Heavy and technical inforation, figures and statistics, dates, lists of comositions, and difficult names have their place n text books where they can be given close study n the class room, or at home, but they will not e remembered in a talk.

In discussing Handel's "Messiah," to name all he places and dates where it has been given ill cause people to go away without rememberg anything. But if you say that the advance ale of seats for the first performance was so reat that the newspapers published a notice equesting the ladies not to wear hoops, and the entlemen not to bring their swords, in order o accommodate a larger audience, your listeners ill take away a vivid picture of the popularity nd success of the first performance of the "Mesiah."

If you are speaking of Handel's life and works, o not include a paragraph like this:

"Handel was born on the twenty-third of Febuary, 1685, at Halle in Saxony. He studied theory, arpsichord, organ, violin and oboe under Friedich Wilhelm Zachau, organist of the Frauenirche. In 1707 he brought out his first Italian pera, 'Rodrigo.' In 1708 he wrote 'Agrippina.' Handel wrote anthems, two passions, ninety-four antatas, organ concertos, violin sonatas, harpichord suites, overtures for orchestra, ten pasiccios, some serenatas and songs, forty-two peras and seventeen oratorios. Handel died in ondon, April 14, 1759."

What is wrong with this paragraph? The inormation is important, but it sounds too much ike a musical history, or, even worse, a dictionry of musicians. It contains too many lists, ates, and difficult names for a talk. Someone ith highly developed powers of concentration night retain all this information; but the maority of people in the average audience have only average mentality, and average ability to focus their attention and retain what they hear.

Instead of the sample paragraph quoted above, suppose we say something like this:

"Handel's significant contribution to the world of music was his development and perfection of the oratorio, which he elevated to be one of the noblest of musical forms. The choruses in his oratorios are the finest examples of choral music in all the literature of music. Handel's 'Messiah' is considered by many critics to be the greatest and best loved of oratorios."

While this paragraph is simple enough to be remembered by any child, it nevertheless contains information that is more interesting and more valuable than the first paragraph. Important information is not necessarily any more difficult to remember than unimportant material. It is, therefore, entirely possible for the talk to be quite as educational as the printed page, provided that in planning what to say you constantly keep in mind the essential rule of speaking—*consider your hearer.*

Details Must Be Carefully Chosen

What is true of the selection of material is also true of the manner of handling this material. You must again *consider your hearer*. Some of the principles of composition which apply especially to the development of a talk are:

1. Beware of unrelated details.
2. Develop only a few points.
3. Repeat important thoughts.
4. Include many illustrations.
5. Use contrasts and comparisons.
6. Cultivate an informal style.

The skillful use of details is an important factor in the success of a talk. If you use details carefully, with a special object in view, your talk will gain in concreteness and effectiveness. But if you jumble together numerous unrelated details, without any plan or purpose, your message will be doomed to certain failure. Nothing is more boring, or more difficult to remember, than unorganized details. Instead of burdening your audience by enumerating everything a composer wrote, ferret out those compositions which have given him a place in history, examine them through a microscope, and bring out the characteristics which distinguish them from the works of other composers and make them masterpieces. Instead of naming all the places in which composers lived, and all the teachers with whom they studied, include only those incidents which had the most direct and far reaching influence on their lives and work. In other words, let what you say have some point or reason for being. In discussing Bach and Handel, for example, show how Bach, who led a quiet life, produced works that are introspective and reflective, while Handel—who was always before the public, learning how to cater to people—produced works that appeal to more classes of people, and are more brilliant and popular than those of Bach.

A few thoughts well developed will be remembered longer than many points sketched briefly. If you cover one idea from four sides, you may "put it over," but if you merely skirt a great many ideas, you may miss out altogether.

Sometimes it is not enough to cover an idea from four sides. You must even cover each side several times. In other words, repeat, and then repeat again. In speaking we use much more repetition than in writing. But, of course, this repetition must be shrewdly camouflaged. Never say the same thing over again in exactly the same way. Each restatement of an idea should be presented in new form and new dress.

The Importance of Illustrations

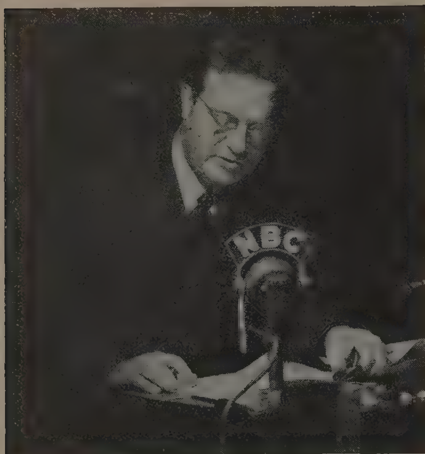
Both in enlarging and in restating thoughts, one of the most valuable devices is the use of illustrations. Illustrations will make your ideas come to life and have definite shape and color. One good illustration will often give your hearers a more definite mental picture than an hour of abstract explanations. An illustration, which makes an abstract theory concrete, has the same refreshing and enlightening effect upon an audience that a beautiful picture has upon those reading a book.

Comparisons and contrasts make effective speech material. For example, let us compare Handel's "Messiah" with Haydn's "The Creation." The "Messiah" is generally considered to be one of the finest oratorios ever written. It is nobler, more sublime than "The Creation." But "The Creation" is so vigorous, so filled with joy, its melodies so bright and beautiful, and its orchestration so much richer and more modern than that of the "Messiah," that it can hold its place beside the "Messiah" as a great masterpiece.

By thus placing the works of Handel and Haydn under the spotlight together, we are able to draw a vivid and a concrete picture.

In speaking we use more padding, filling in, or warming up material than in writing. Jokes, anecdotes, and interesting stories may serve not only to wake up a nodding audience and put them in good spirits, but also to throw a light on the life and character of the composer, and thus have a deep and vital part in your discussion. For example, the story is told that Schubert, on hearing one of his own songs, remarked, "That's not a bad song. Who wrote it?" This incident shows how prolific was Schubert's gift of melody, and with what rapidity he composed. Can you imagine Beethoven, who worked for months to perfect a theme, not recognizing one of his own compositions?

After preparing (*Continued on Page* 715)



Milton Cross, World Famous Announcer in Your Private Box at the Opera.

Your Private Box at the Opera

By Dr. O. H. Caldwell

Editor of "Radio Today"

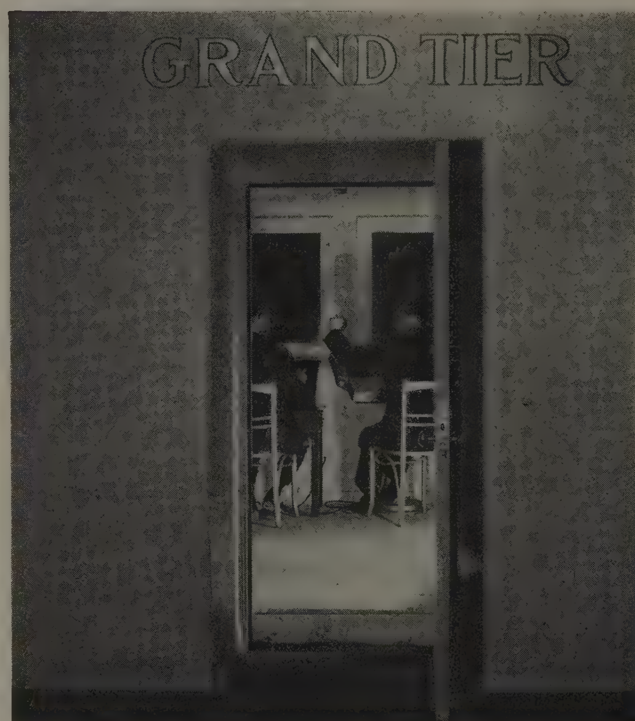
Relatively few thousands of people are able to attend performances of the Metropolitan Opera Company at the old yellow brick opera house at Broadway and Thirty-eight Street in New York City. The Golden Horseshoe is gone, but the social lure is still there. The scenery, the costumes and the presence of the stars cannot be sent over the ether except by a system of ingeniously projecting the atmosphere of the opera through spoken reports on the details of the performance. Thus the opera goes out to millions who only a few years ago rarely heard a fine operatic performance. Dr. O. H. Caldwell has given to The Etude *a very graphic description of how this is done.*—Editor's Note.

IN THE OPERA HOUSES of Europe, the reigning king or emperor always had reserved for his own use a private box in the center of the first balcony—"best place in the house." But, in the great Metropolitan Opera House in New York City, the imperial box squarely in the center of the first tier is appropriately reserved for *radio*. In this huge American opera house, the "royal" position—at the focus of fashion and beauty—is occupied by the radio control room through which ten to fifteen million people hear the opera each Saturday afternoon. For here sit the musically-trained engineers who preside over the mixing panels that combine the sounds picked up by the nine microphones in the footlights and orchestra pit. It is here, too, that by alertly twirling their controls the engineers are able to "follow the action" of the opera, and so to bring to radio listeners a flowing dramatic sequence of the "story in music." Thus, in its new broadcasting booth at the "Met," radio, after nine seasons of reporting the opera, finally has a room of its own. With the 1940-41 term the National Broadcasting Company's opera staff is now comfortably and efficiently installed in a modern radio booth squarely in the middle of the great auditorium.

For the broadcasters, the new radio section means conclusive recognition of radio's place in the new order in American opera. For it is through broadcasting that opera—property of the few in the old days—has now become a weekly rich experience in the lives of millions, from Maine to Hawaii, from Canada to the Argentine.

Permanent Installation

In the new Metropolitan broadcasting quarters the NBC engineering staff now finds it easier to operate and maintain equipment that is permanently installed, rather than assembled unit by unit for each broadcast. They have also been able to introduce technical improvements, heretofore impossible, to raise the quality of opera broadcasts. The view of the stage is definitely better from the new quarters than it was from side box 44, the old center of operations.



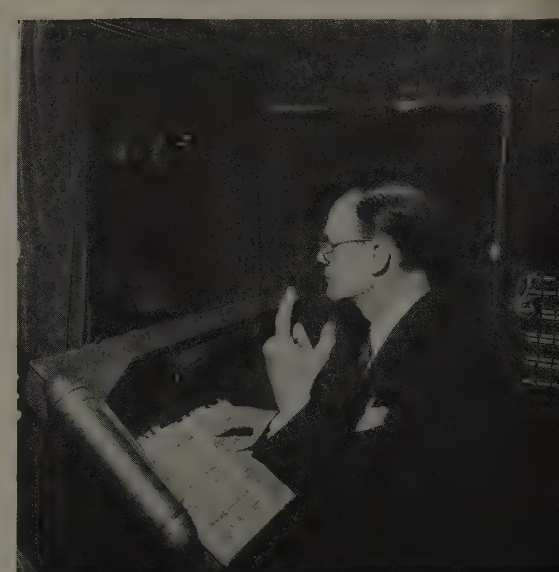
Your Private Box at the Opera

But, above all, the advantage lies in working with permanently installed equipment inside a scientifically built sound laboratory. Until this season NBC's staff had to conduct its broadcasting almost surreptitiously, so as not to annoy the audience. Now, for the first time, the engineers are able to turn on their loudspeakers in an acoustically isolated booth to duplicate home listening conditions. The fine adjustments to balance the volume of pick-ups over an intricate network of microphones thus becomes infinitely easier and more precise.

The new broadcasting quarters occupy a twenty-foot front directly in the middle of what was until this season the grand tier of boxes, part of the Metropolitan's famous Golden Horseshoe. Built against a wall of masonry five feet thick, the radio quarters are divided into three booths. The center space, behind great glass windows, is the control room. To the left, facing the stage, is the announcer's quarters. The booth at the right has been planned for television, eventually, and condui for coaxial cable are already installe over which the scenes of the opera wi later be transmitted to the central tele vision studios in Radio City. Meanwhil however, this "television" booth is be ing used by the Latin-American an nouncer, to follow the opera in Spanis and Portuguese for short-wave listener from Havana to Buenos Aires.

The Nerve Control

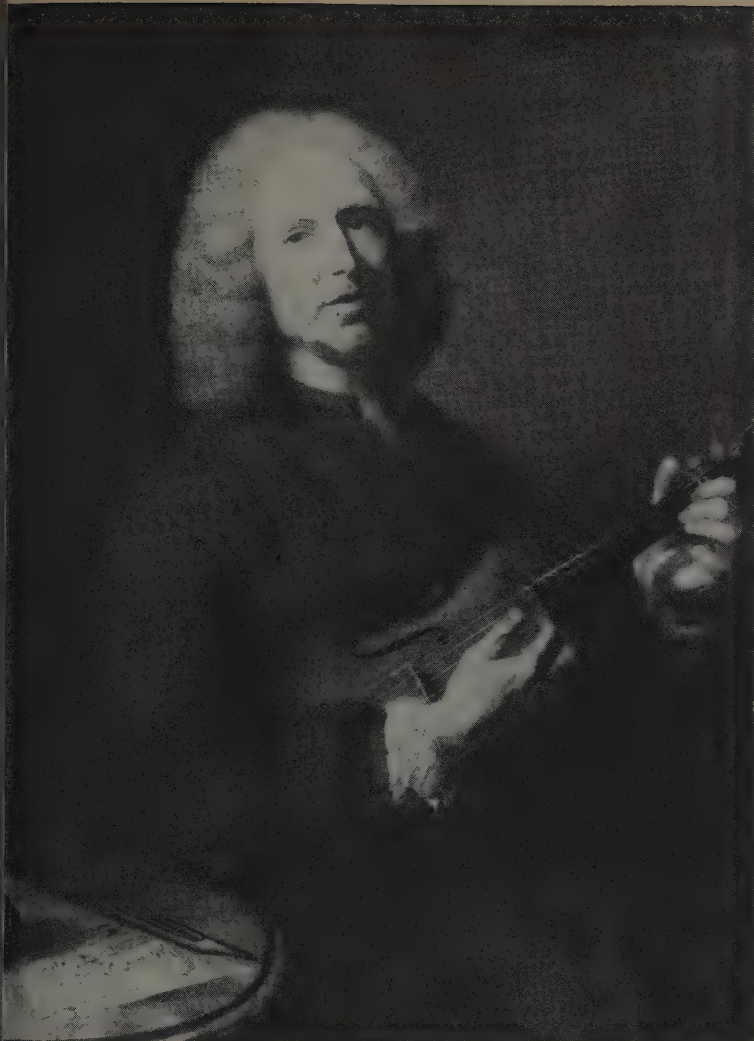
Behind the central control room which is the "nerve center" of Radi Magic at the "Met," are the racks Radio Magic apparatus, the amplifier and terminal equipment for the num erous programs, signal and cue chan nels used in the Saturday Blue Networ broadcasts. The control desk, handlin the pick-up of orchestra and singers o nine microphones, occupies a positio directly behind a window commandin an unobstructed view of the stage. I is here that the advantage of loud speaker monitoring is found most ef fective in guiding adjustments betwee various points of pick-up—in the foot lights, high above in the proscenium arch, in the commentator's studio backstage, (*Continued on Page 708*)



Herbert Liversedge, Radio Production Man in Your Private Box at the Opera.

Rameau's Inspired Thoughts on Voice Culture

By Irene Hibbs



JEAN PHILIPPE RAMEAU

"WHAT IS THE BEST METHOD of training the voice?" This is a question which may be answered in many ways by all o claim any knowledge of the subject, and others who know little or nothing of the sub-t. It is indeed something about which the most nflicting opinions exist. There are methods ich may be termed scientific, empirical, physi-gical, sensational, and methods without thod. The physiologist stands aghast at the sumption of those who would attempt to train voice without having seen or made a single periment with the laryngoscope, or without ving studied in the most thorough manner the atomy of the larynx and become acquainted h the functions of its different parts. The eorist points triumphantly to the old Italian hool of singing, and wants to know how much rinelli or Porpora knew about the anatomy the larynx. Another thinks it is all a matter acoustics and pins his faith on resonance. He uld have all singing masters be thoroughly in their Helmholtz. One considers that deep eathing is the all important thing; another s discovered that the whole secret lies in the ltivation of the head voice; and still another commends as the only possible method, the rowing of the tone towards different parts the body and allowing one's self to be guided the sensation experienced, and so on "ad finitum."

Finally, as a logical and natural climax to this edley of conflicting opinions, we find it declared that there is no genuine method of voice production whatsoever, that the ability to produce from the voice beautiful musical tones is not the result of any system of training, but is entirely the gift of nature.

In such difficulty one is eager to welcome additional light from any authentic quarter.

It so happens that one of the most excellent little works ever written on vocal science is hardly known. Its author is none other than the illustrious Jean Philippe Rameau, who was certainly an analytical musical genius of the first order. Rameau was born in France in 1683, and died in 1764. He became celebrated as a performer on the organ and on the clavicord, and was recognized as the foremost musical theorist of his time as well as one of the greatest musical innovators of his day. His compositions became enormously successful. His operas held the Parisian stage for years, and in recognition of his ability the king raised him to the nobility, and exempted him and his family from the usual taxation for all time. It was not so much to what Fetis describes as his admirable "force do tete", that Rameau owes his remarkable "discoveries" as to the fact that he was endowed with an extraordinary mind, of keen musical penetration, and power of perception. His work as a musical theorist is of such vital importance that neither Fetis nor Riemann has hesitated to eulogize him as the founder of the real science of harmony. And what Rameau did for the science of harmony by reducing it to its fundamental principles, he also attempted to do for vocal science.

VOICE

Nevertheless, Rameau's method seems to have attracted little notice, if any. The principle reason for this is possibly that it consists of but a single chapter, hidden away in a volume which is devoted, in the main, to the science of harmony and accompaniment. This volume is "The Code de Musique Pratique," published in 1760. The title of the chapter in question is, "Method of producing from the voice the most beautiful sounds of which it is capable, of increasing its range and rendering it flexible."

Rameau has a few preliminary remarks to make on style, which are important enough to deserve quotation. He begins in his incisive, trenchant way "Singing masters, especially in France have always taught style in singing, without concerning themselves much with the means to procure it, neglecting to perceive on what a genuine style really depends: every lesson on style meaning, therefore, so much waste of time and effort."

Rameau goes on to say:

"For what use is a style that is not based on feeling, and how otherwise can it be procured? Style in song is like gesture in the actor. What is true and natural is easily distinguished from that which is merely imitation. Let a piece be ever so well rendered, unless it is based on genuine feeling there will always be a certain something which makes all the difference, but on which everything depends. A little more, or a little less, a little sooner, or a little later; in fact that exact precision which the expression, the situation depends and demands, failing at any one point, everything becomes insipid, and the effect is lost. At the theater, this man, for example, to whom nature has given a good voice, pleases me less than this other, who is not so favored in this respect, because the latter puts his soul into all his expressions."

It is evident that Rameau is here declaiming against the stilted artificiality which was too common a characteristic of his time.

It is also the dramatic composer who speaks, the composer who carried on so well the work begun by Lully, and (*Continued on Page* 704)

My Most Momentous Musical Moment

As Told to Rose Heylbut

Lawrence Tibbett

THE MOST MOMENTOUS MOMENT of my musical life took place on January 2nd, 1925, during the Second Act of a performance of Verdi's "Falstaff," at the Metropolitan Opera House. At the beginning of that performance, I was an unheralded, struggling young aspirant for honors, entrusted only with secondary rôles. By the end of the Second Act, I had become the recipient of a public ovation which far exceeded my wildest dreams of triumph. In retrospect, I look upon that night, not merely as a moment of success, but as a sharply demarcated bridge between obscurity and something vastly more important than personal acclaim—the responsibility of keeping faith with my public.

To begin at the beginning! I entered the Metropolitan the previous season. I had had considerable experience in concert, oratorio, and dramatic stage work, but very little in opera. Consequently, I was assigned minor rôles and, in time, a few secondary parts. As a start, this work looked hopeful; as a career, it meant obscurity forever. So I gave myself five years in which to assert myself. If at the end of that time I was still cast for subordinate parts, I determined to leave the opera and return to my native California, to secure what engagements I could. Thus, having set a time limit to my chance in opera, I worked hard to gain sufficient experience to go ahead.

Lawrence Tibbett as Rigoletto

It was not easy. Operatic routine is such that the standard, frequently-repeated performances offer a beginner little scope and less critical attention. Since the principal singers are thoroughly conversant with their rôles, there are few stage and ensemble rehearsals; a newcomer must satisfy himself chiefly with piano rehearsals, and the hope of some special, more fully rehearsed performance later on.

Such a performance was scheduled in the revival of "Falstaff." The opera had not been given in New York in years, and nearly everyone in the cast approached his part as a completely new one. That meant extensive stage and ensemble rehearsals, and anyone taking part in them was sure of advantageous coaching. I had hoped to be cast for some small rôle in "Falstaff," but was not surprised when all the parts went to more experienced singers. Then, shortly before the performance, the artist cast for the secondary rôle of *Mr. Ford* became ill and a substitute was needed. I was chosen as that substitute. It was the first rôle I had sung in which I was no newer than the rest of the cast; the first for which I took part in full stage and ensemble rehearsals. Further, every member of the cast would be subjected to that detailed critical scrutiny that is generally reserved for the principal singers. Thus, I was well aware that the rôle of *Ford* meant a great opportunity.

But rough roads lay ahead of me! Because I was unknown and inexperienced, several members of the cast wished to have me removed from the part, in favor of an older artist. Time and again at rehearsals, I was asked to step to the side of the stage while some other singer tried out the rôle. Up to the day before the dress rehearsal, I was not at all certain of being allowed to appear in the public performance. When a frightened young beginner faces his big chance under the tension of insecurity, something happens to him; either he weakens, or he feels his backbone changing into a rod of iron. When Maestro Tullio Serafin, the conductor, finally decided that I was to keep the rôle, I determined that, however much more successful the other singers might be, none should be better prepared.

Well, the great night came. The First Act went well; then, at the close of the Second Act, came the scene which I shared with Antonio Scotti, the *Falstaff*. At the end of the great *Jealousy Monologue* in my part, the house broke into a tumult of applause. Very understandably, Scotti thought it was meant for his share in the scene. Backstage, Mr. Gatti must have thought the same, for he kept sending Scotti out before the curtain for solo bows. And the applause grew wilder. I listened a while, then went to my dressing-room to prepare for the Third Act. And still the tu out front continued, more urgent, more insis increased now by cheering that could be h through the doors and corridors of the bac the house. It went on for seventeen minute my little room, I heard it and marveled. Ther of the musicians came to me in excitement.

"They are shouting for *you!*" he cried. "Al time they yell 'Tibbett, Tibbett!' Maestro Se wishes you to come out alone!"

I couldn't believe it and I didn't know wha do. I dared not go out without Gatti's permis From the wings, then, he saw me and beck me to come. The Third Act had been delayed call-curtain had been lifted, all hands were w ing to go on with the opera; and I stepped before the great gold curtain, alone, to face most momentous musical moment, the most erous ever accorded an unknown beginner.

After the performance, I had a bowl of sou a dairy lunch room and telegraphed the good n to my mother. The next morning, I searc frantically through newspaper for the m column and found—n ing! But, on the f page, among the m news items, I read w amazed me more tha did anyone else—that unknown young Ameri singer named Lawre Tibbett had *arrived!* A that, there was an im diate demand for my se ices, chiefly in the oper work for which I felt m self least prepared. An I had worked before, I m devoted every scrap energy I possessed keeping faith with public that had so ger ously given me my char That is why my "big m ment" means more to than merely the magic acclaim. Every true ar can appreciate this.

Harold Bauer at the keyboard

Harold Bauer

My "most momentous musical moment" cent around my American début. Still, that dé would never have developed as it did, had I quite accidentally become a pianist. So that see the proper place to begin. I became a pianist c because a Czar of Russia chose a particular m ment at which to die. After starting out as a c cert violinist in my native England, I remo to Paris where, for a while, I found the go rather rough. I had always had a liking for piano and had taught myself to play; and, fall upon days when I was glad of any sort of enga ment, I occasionally accompanied singers on piano. After one such (*Continued on Page 7*

Rebuilding a Small Home Organ

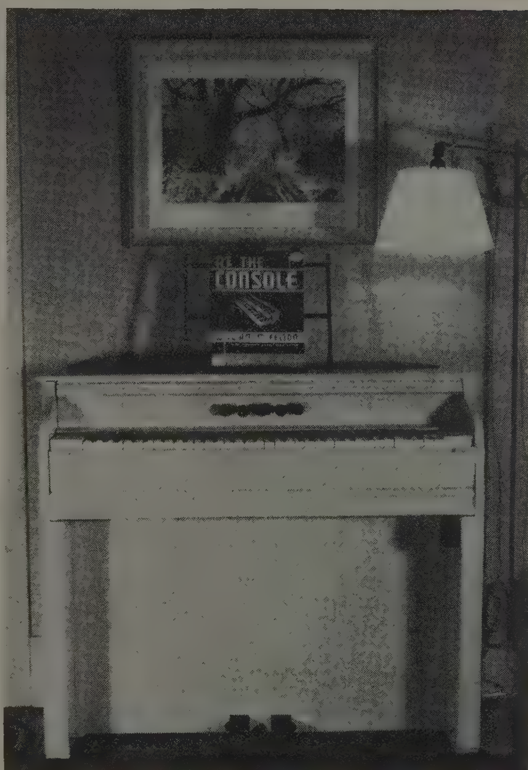
By Joseph H. Seymour

O VER A PERIOD OF YEARS The ETUDE has published inquiries from readers concerning reed organs for the home. No doubt ey would like to hear about one that the writer quired, rebuilt and modernized, both in aparance and method of operation, and at no eat expense.

While the number of keys gives the instrument definite musical limitation, we feel that the rk of converting the organ was worth while. haunting mellow upper tones and vibrant sses have captivated us.

An advertisement in a local paper, stating that small foot-pumped organ was for sale, started e adventure. A few days later this quaint old gan stood in our basement.

A tuning pipe test amazed us. The organ was pitch; it could be played with our piano. In neral, however, the instrument was in a rather ry state. The bellows re full of holes; the rpet was worn off the mping boards. Stops od out at crazy disnces. Shelves, brackets d wooden ornaments vered loosely above the in case which receded the base, giving the ole structure a topavy appearance. You uld have torn the inument to pieces with re hands because the ed joints were powy dry. The varnished k of the case was rsty from age. But we l in love with our quisition.



The Remodeled Organ

The Work Begins

During the next month spent our weekends anning and working. eviously we had never en the inside of any gan. We had only the w common tools possed by most households. First, we took the gan apart completely. that I mean no single ece was left attached anything else. The p with its shelves and brackets was discarded. The two suction bellows were eliminated, and in pieces of wood were fastened over the valve les to seal them. The main bellows were reined as a reservoir for the mechanical suction ing planned. Leaks in the fabric were repaired th rubber cement and strips of cloth. After reeing on a design, the new sides were sawed t by hand—the curves with a keyhole saw. e cabinet was reassembled, using woodscrews place of glue as we had no clamps. We bought e small sheet of quarter-inch plywood for the nt center.

While the first coat of paint was drying on e case, we attacked the mechanism. There was thing complicated about it. Suction from the llows comes up through a series of holes in flat tabletop. Over this top is the valve box. ch note has a valve which is normally closed a wire spring. When one presses a key the tion opens a valve that connects the reed amber with the suction, and the reed vibrates oducing a tone.

Our organ has four stops that control two aprons which vary the amount of air admitted to the reeds thus producing soft or loud tones. The two aprons control upper and lower registers respectively and independently.

When a fifth stop is pulled, two notes —the original together with an octave—are played by merely pressing down one key. This is the octave coupler. The superimposed mechanism of the octave coupler is a unit by itself. One glance at it and you can see how it functions. Mrs. Seymour made fibre washers, glued loose valve spindles, sandpapered and painted as we both worked; and our organ gradually became an entity.

We plugged into the bellows with a rubber hose and hooked it to the suction side of an ordinary house vacuum cleaner. This machine now created the suction that the foot treadles used to produce. We now had an electrically operated suction. A switch snapped. Keys were depressed. Music came forth. It worked.

The organ originally had a swell pedal which was operated with the right knee. We removed this and substituted a small foot pedal to perform the function. Another foot pedal was installed to operate the octave coupler in conjunction with its stop. These two pedals were cut out of wood and are connected by rods and bell cranks to the point where they move the stop lever and swell hood respectfully. It all worked very smoothly.

While the final coat of enamel was drying on the case, we lined up the keys. They were at various heights. This alignment was accomplished by gluing little squares of felt to the key bottoms where they contacted the valve rods.

When the organ was finished I carried it upstairs alone, since it then weighed about two-thirds of its original weight. We left the suction mechanism in the basement and connected it to the organ with a non-collapsible hose. The electric switch for control of the suction motor was placed on the organ. This switch connects to the vacuum machine below through a base-plug outlet behind the organ. A music rack was made of strong light-weight wood. A bench was made in proportion to the new cabinet.

Only three things caused minor alterations. First, we could hear the vacuum machine even though it was in the basement. To overcome this we built a box with holes bored in it for breathers. The suction machine was put inside this box; and the box placed on chunks of rubber. That problem was solved.

Second, we could hear the suction release at the back of the organ after the bellows pulled in. This produced a hiss. We fastened this release valve down tightly on the bellows and installed a suction relief in the basement section of hose. A draft adjuster such as is used on oil burning stoves was used.

Third, after the suction was adjusted to be right for the majority of tones several were found to be sluggish. The reeds are removable from the front, using ordinary pliers. Adjustment can be made by slight pressure of a fingernail against the reed. Usually the reed had to be opened a trifle. A brief amount of experimentation brought satisfactory results.

In the case of a small organ, it is important to have arrangements of good music. There are many good books of organ music published now. While all the notes, especially the pedal bass, can not be played on a single keyboard organ, it is a challenge to one to select by experiment the best combinations.

Our rebuilt organ is a modern piece of furniture. It produces pleasing music. Everyone who has seen and heard it likes it. And it cost us twenty dollars.

Among the organ books suitable for use on such an instrument are these: Presser's Two-Staff Organ Book, Compiled by William M. Felton; Classic and Modern Gems; Murray's One Hundred Voluntaries, Edited by James R. Murray; Reed Organ Player, Compiled by Walter Lewis; One Hundred Voluntaries, Preludes, and Interludes, by C. H. Rinck; Practical Voluntaries by Favorite Composers; Laus Organi, Vol. 2, by J. P. Weston; Laus Organi, Vol. 3, by J. P. Weston; Reed Organ Selections for Church Use; Crown Folio of Organ Voluntaries, and Parish Harmonies, by J. W. Simpson.

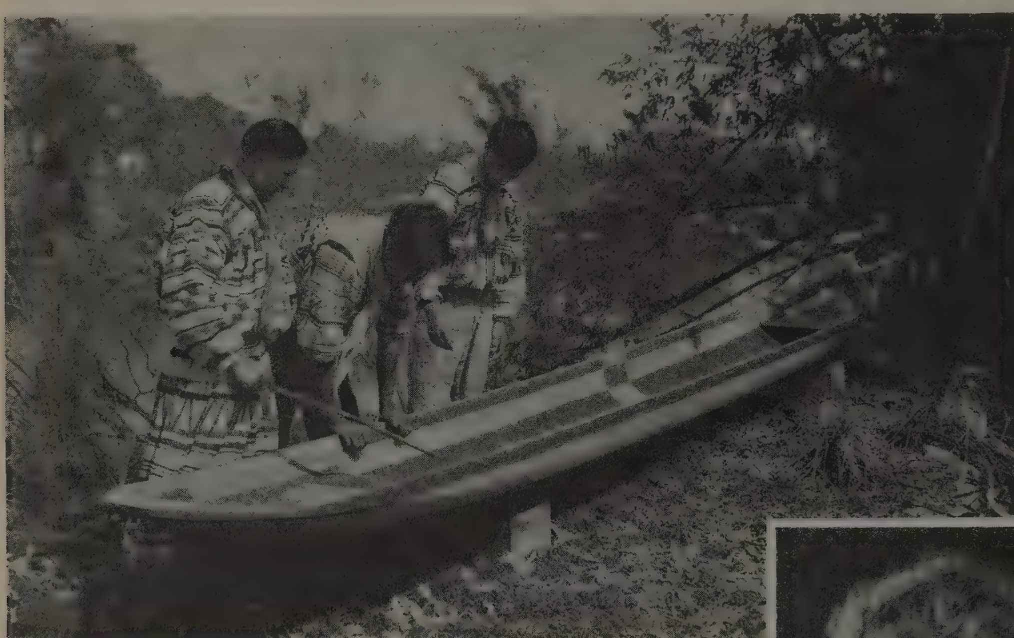
ORGAN

She Collects War Whoops

By Edward Crane

FRANCES DENSMORE, whose gay smile and bright spirit give the lie to half her seventy-three years, lives quietly in the small Minnesota town of Red Wing—so quietly in fact that neighbors in nearby towns have never heard of her. Yet her name is honored throughout the world, wherever scientists, historians or musicians gather to discuss the American Indian. For since 1907 Miss Densmore has collected the music and legends of the Indians. The seal-hunting Aborigines of British Columbia and the White Indians of Panama are her good friends, while throughout North Dakota she is known as the White Buffalo Woman, daughter of Chief Red Fox.

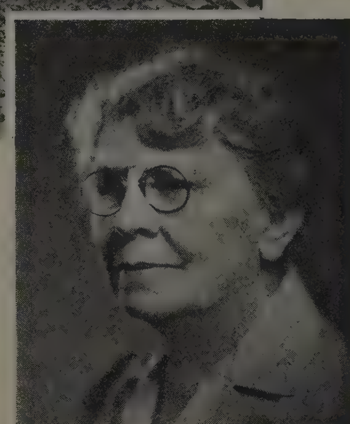
Miss Densmore was born in Red Wing; she attended Oberlin College, studied music with a Harvard professor, and during the nineties taught piano and organ in St. Paul and Red Wing. The work of Theodore Baker, German scientist who in 1880 had studied the music of the Seneca Indians in New York, first aroused her interest in the subject. And with the encouragement of Alice Fletcher, pioneer collector of Indian music, Miss Densmore began to take down by ear the songs of Minnesota's Sioux and Chippewa Indians, during her summer holidays. The results did not satisfy her, however, for no tinkling piano could duplicate the voice of the Indian, the clack of the rattles and thump of the drum. She soon realized that the only accurate way to preserve Indian music was to make phonograph records. So well did she succeed that, in 1907, she was designated a "collaborator" by Washington's ancient and august Smithsonian Institution.



Seminole Indians in Florida

She hurried at once to Detroit Lakes, near the White Earth Indian reservation in northwestern Minnesota. There she set up shop in the back room of a music store, cranked up the old-fashioned cylinder recording machine and persuaded her Indian friends to sing into the mouthpiece. In this manner did she rescue from oblivion songs which were being sung in America long before the white man ever set foot on American soil.

Her record of those years included her collection of over twenty-five hundred songs in thirty languages and the writing and publishing of twenty most informative books. Moreover, the music this humble young piano teacher recorded in the back room of that small town music store was later played by the Flonzaley Quartet and the symphony orchestras of Minneapolis, Chicago and Kansas City, and furnished the themes and inspiration for many songs by Cadman and Lieurance as well as the nucleus of an entire opera, the work of an Italian composer.



MISS FRANCES DENSMORE

Difficult to Understand

Miss Densmore is one of the few persons who genuinely enjoys unadulterated Indian music. She admits that it is difficult to understand, and quotes her favorite definition: "Indian music is the pandemonium of a small boy conducted with the dignity of his grandfather." Most Indian music begins high and falls steadily down the scale. Usually the last note is the lowest in the entire work. Percussion is the only accompaniment, and frequently the drums have a different rhythm than the solo voices. Rhythm is more important than melody to the Indian, whose ideas on the subject seem highly unorthodox to most of us, since a measure in three-four time is qu likely to be followed by another in four-f tempo. Tuneless to many people, Indian so were sung with unmoving lips, through teeth slightly separated. Most seem to be in a mi key and exceedingly mournful.

Many songs are wordless; others have only t or three words in the middle of the selecti Frequently, the words may be in the singer's p vate dream language, in an archaic tongue, or a code known only to members of a secret socie Moreover, they have no popular songs, no lo songs; and they never sing merely for entertai ment. Their music is always designed for a pu pose. Children sing when playing games, to insu success. A trial council, with an empty treasu sings a song in honor of a wealthy member w is expected to rise and dance to the music, a then contribute some of his "white metal" to t council. But primarily an Indian sings to obta food, as in his rain, hunting and fishing cer monies, or in order to dispel disease so that h may enjoy a long life.

No theory of supernatural intervention li behind these songs. The Indian feels, instead, th every object in nature, himself included, has certain wisdom and power called *orenda*. By sin ing the song of the deer at a crucial moment, h can borrow the deer's power. Apparently the effe is psychological, for he says: "I can feel the pow flowing through me."

Thus an Indian's music is the ke to his medicine, his religion and h history. For this reason, Miss Dens more's discoveries are of tremendou interest to such men as Columbia Franz Boas, father of anthropolog The material heritage of any race small; far richer is the store of wis dom transmitted from one generatio to another.

Photographer and Researcher

Miss Densmore has done more tha record music, patiently transcribe i painstakingly analyze it and writ about it for such publications as th Journal of Musicology.

She has gone forth with medicin men to dig up plants mentioned i the songs. During her wandering through thirteen states, she has be come a competent photographe making visual as well as audito records of Indians and Indian customs. Durin the past thirty-three years she has set up sho in Indian agents' offices, in coal sheds, in triba bake ovens, and once—in a jail. Of her procedur she says:

"First of all, I put curtains at the windows an hang pictures on the office walls, even if it is onl a woodshed. I spend three or four days callin on the chiefs, elders and medicine men of th tribe. For, unless they're convinced that I'm trust worthy, I might as well (*Continued on Page* 718)

The Music Program: Plans and Work!

By

Carleton Lee Stewart

Mr. Stewart presents a practical picture of the School Instrumental Music Program of Mason City, Iowa. Perhaps an endless amount of reseach would show that Mason City is an average American community; or it might be the typical Midwestern city of comparatively small population. In any case, the plans, the methods, the philosophy of the Mason City music leaders, are of interest to anyone who has any interest in or connection with the Music Program of America.—EDITOR'S NOTE.

School Music Building, Mason City, Iowa

Personnel

ACCORDING TO THE LAST CENSUS, Mason City, Iowa, has a population of twenty-seven thousand. Just last year the school angement was changed from an eight-four n to a six-three-three plan, administered by se schools: the Mason City High School with enrollment of 1,050; the Monroe Junior High ool (enrollment 601); the Roosevelt Junior h School (enrollment 575); and eleven grade ools, with varying enrollment.

arleton L. Stewart, Director of nstrumental Music, Mason City.

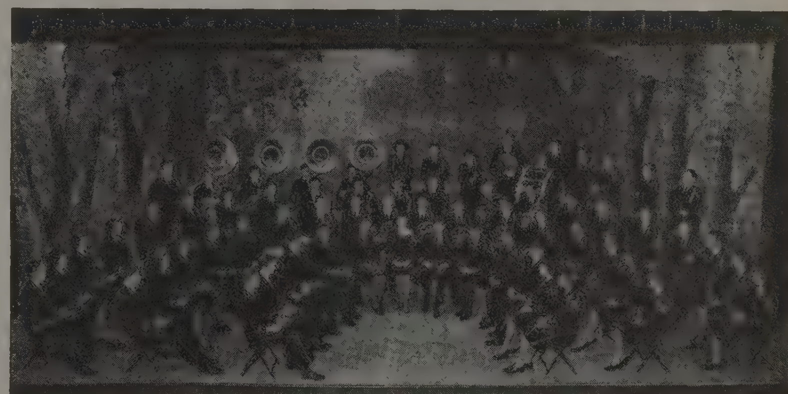
The Board of Education employs five full-time music teachers to handle the instrumental program for the school system: Carleton Lee Stewart, in charge of high school band and orchestra; Marjorie Smith, in charge of string instruments; J. J. Fitzgerald, Monroe Junior High Band and Orchestra; Lee Chrisman, Roosevelt Junior High Band and Orchestra, and high school Marching Band; and W. A. Storer, in charge all grade schools throughout the community.

n general, the duties of these teachers are as lows: Mr. Storer encourages and promotes the ivities of all grade-school students with ability d inclination to play on an instrument. Hav- begun on an instrument, these pupils re-ve class lessons and are entered either in the ginning group or advanced ensemble. No effort made in the grade schools to secure or adhere a standardized balanced instrumentation, but ery effort is made to teach beginners the proper nner of producing tone, the essentials of ythm, and a feeling for coöperative instrumen- playing. These pupils often appear in per-rmance before their school audiences, and the vanced group gives at least one public concert.

In the junior high schools, Mr. Chrisman and . Fitzgerald organize a band and orchestra, ad-ring to a correct instrumentation as closely as ssible. Naturally these groups are fed from the ade schools; and, in some cases, after careful dy of the pupil, changes are made in instruments assigned to the individual. Such changes are made with a view to embouchure, tendencies and characteristics of the youthful aspirant. New beginning students are also assigned to instruments in the junior high grades. In the junior high, the essentials of good performance are early impressed upon all students: appreciation of good balance, familiarity with good literature, understanding of tonal colorings, and development of technical facility. While the junior high organizations do finally feed the high school groups, they have separate entities and activities, and have a program vital unto itself. They serve the community in whatever capacity they may, and are a part of the community life.

Marjorie Smith gives her complete attention to the string instrument players of the high school, and assists in the string problems of the junior high schools. Often she helps to start pupils on musical instruments in grade schools. It is her responsibility to organize and drill the many string ensembles, and to direct and maintain also a Little Theatre Orchestra, which serves at plays given by both the high school and the community.

The high school band and the orchestra perform the finest type of music literature, and strive for musical perfection at all of the concerts. From the two groups music and entertainment are furnished for all high school and junior college football and basketball games, for all other high school and community activities as needed. They serve the community not only as a large ensemble, but, on proper occasion, with soloists and small ensembles. It is the duty of the high school band and orchestra director to see that these obligations and activities are fulfilled with greatest enjoyment and advantage to student, school, and community alike.



High School Band, Mason City, Iowa

High School Orchestra, Mason City, Iowa

BAND and ORCHESTRA
Edited by William D. Revelli

Financing and Budgeting

A good band or orchestra is not run, and does not exist, without financial backing. Costs are many—for equipment, for proper housing, for trips, for salaries—and those costs must be met. An instrumental program begun on any other assumption is doomed to mediocrity and eventual extinction.

Any worth while enterprise brings with it a need for some sort of sacrifice or some sort of payment. Goods and services must be produced and paid for. One of the great problems of music directors and administrators, in the past, has been to convince educational leaders and community leaders that the music program performs an *important service*. Discussion over whether the expense of the music program is justified has been long and varied, and cannot be gone into at great lengths, but every director who has had to face the problem of meeting costs will admit that it has been a cause for worry. Demands made by the director that expenses be met, in numerous cases have brought antagonisms and misunderstandings. Therefore, it is important to the cause of music education that thought be given to a program of raising money which will not endanger the popularity or security of the program with the community and the administrators over a period of years.

Finances, then, must be treated differently in the future in many school music systems. In Mason City, the problem was approached first by considering the facts common to school music finances, and then by adapting a good system of fund-raising to needs.

Some apparent facts about funds available are:

1. Funds from community taxation for education purposes are usually limited; the allowance made to the music program by the Board of Education is therefore proportionately small, and sometimes dependent upon the good will of the Board members.

2. Funds raised by organizations (Commercial and Service Clubs, Business Concerns, and other groups) tend to obligate school organizations to participate in commercial ventures.

3. Funds raised by subscription tend to draw from the *same* individuals, year after year. This may become burdensome, and the music program subject to withdrawal of support.

4. Funds raised by Mothers Music Clubs and similar clubs are of great material aid, but cannot assume this burden indefinitely, nor can the music department place its future in the hands of an organization which is constantly changing in personnel and leadership, and which may be stronger or weaker from year to year.

The solution to the fund-raising problem in Mason City public schools was the establishment of a "Laboratory Fee." Every student taking instrumental music in the system pays a fee of nine dollars per year, payable in three terms, or in three payments of three dollars each. This is a cost of about twenty-five cents per pupil for each school week, and entitles him to the privileges of the Music Department, as well as its training and activities.

Here is a record of collections during the last four years:

1937-38	$2,610.50
1938-39	2,797.50
1939-40	3,301.82
1940-41	3,623.30

For the year 1940-1941 the disbursements were as follows: (*Continued on Page* 711)

Teaching the Pupil to Play Distinctly

By Stella Whitson-Holmes

Music teachers constantly face the problem of the child who plays indistinctly. And, although the child is taught to play with relaxed muscles and full arm weight, in many instances there seems to be no improvement. In such cases, the cause of indistinct playing is something very far removed from any lack of technical knowledge; it may well be a constitutional timidity in the child. Does she speak clearly? She does not. Is she a "mixer" type among children? She is probably not. Actually, she is afraid that you *will* hear her play and does not realize it.

How shall we give this type of child self-confidence? That is our task. First let us make her feel that we like her; approve of her. Let us praise glowingly everything she does well, and while we must criticize her if she is to learn, we will remember that these criticisms must be made in the very friendliest spirit.

Such a pupil will gain confidence from sight reading. Make the material very easy. It will impress upon her, as nothing else will, that she can actually play quite creditably. The teacher will see at once the fruits of this device, because the child will play these pieces much more loudly than the ones up to grade.

Next, she must be given a chance to compare herself with other pupils. Being a conscientious type, it will not be diffcult for her teacher to find other pupils who have studied longer and made less progress. By having the shy child's lesson follow one of these and asking her to come a few minutes ahead of time, she will hear one of them play. When this pupil has gone, the teacher can tell her how long he has studied—that is enough. This type of child will make the deduction for herself. Repeat the process by letting her hear, if possible, the playing of those who have studied as long as she has, but who cannot play so well. Do anything that will raise her in her own estimation, and she will at once show marked improvement.

Then, too, any pupil who plays indistinctly will need to hear a great deal about dynamics, to make her more tone-conscious. Have her play her scales in several degrees of tone—*piano mezzoforte, forte and fortissimo*—being careful to let her natural playing represent *piano* and gauging the others from this. Comparing tone production with speech production also will make her more tone-conscious; use *mf* as the natural voice, *p* as soft speech, *pp* as a whisper, *f* as loud. The pupil will be very apt to fall by the wayside in the matter of letting her natural strength represent the strength of *piano*. But the teacher must persevere; otherwise she will encourage the difficulty she seeks to erase.

In addition, give her the actual problem of surmounting distance. Go into the next room and have her play her pieces so that you can hear them. This last device is one that will give the teacher a tip as to the hidden cause of the difficulty. If the pupil is timid, her playing while alone in the room is apt to be a great improvement over her work with the teacher at her side.

Anything to give the indistinct player greater self-confidence will be found a useful device. It is most satisfying to clear up a situation of this kind, and the teacher who accomplishes it will feel gratified to know that she has made happy a naturally unhappy child.

Idling at the Piano

By Harriet B. Pennell

Paderewski once told an interviewer that fault most general, not only with girl stud but with professionals, is the sitting at the p as a pastime instead of working seriously. T is no instrument that offers such inducemen idle away time as the piano. Instead of ta the study of it as a very serious one, many into the habit of looking upon it as an am ment, idling away hours in passing agree from one thing to another. These misspent h end in a smattering of knowledge, and a cer amount of faulty fluency, of no solid use w it comes to practical application."

If students realized the bad habits they likely to incur by this pleasant idling at the pi they would do less of it; I am speaking, of co of those who hope later to acquire proficie Piano playing illustrates thoroughly the sa that "Eternal vigilance is the price of libe

Careless playing results in the formatio many bad habits. If this applies to you who r remember that some teacher is going to hav labor hard to eradicate your bad habits, and will have to work very much harder than teacher if you succeed. So treat your piano reverence. Give it your best attention, your fi thought and concentration.

If you cannot take lessons for the time be then be your own teacher as best you can, own severest critic. You will be surprised far you can go with your own painstaking eff

A teacher once said to the writer during course of a piano lesson: "Why don't you what is there before you?" Why hadn't I? I di need a teacher for that. I suddenly realized I had been blind to marks of expression put th by the composer. The least we should do is to to play as the composer suggests, if we wan do justice to the composition.

Why I Left My Teacher

By Angus W Wilson

He was a splendidly trained man with Austrian ancestry. Among his teachers had b no less than Leschetizky. He was courteous his behavior at all times, but oh, that brea Perhaps it was a villainous pipe that he kept his studio and employed at times to fill the ro until it looked like a smokehouse. Perhaps it some garlic-flavored, over-matured cheese. Wh ever it was, it became so disagreeable that I co not stand it. It was not hard for me to f another teacher with a fine training who did insult his pupils with objectionable odors. He t me when I stated why I had left my forr teacher that he had a personal fear of just su an offense, and kept a generous supply of a f deodorizing mouth wash that had a pleasant o which would not disturb his pupils.

Many teachers who do not suspect it may ha little personal habits which drive pupils aw The writer knows one man, who had an am income, but who finally lost students because disgusted his pupils with soiled cuffs and soi collars.

Russian Nationalist Composers

By Edward Burlingame Hill

PART II

Mily Alexeievitch Balakireff

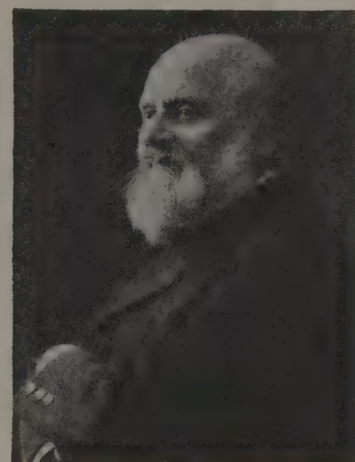
A GENUINELY NATIONALISTIC music were unthinkable without the pioneer foundations laid by Glinka, and the useful stress on dra-ic recitative emphasized by Dargomyzhsky, more was accomplished in the formation of pecifically Nationalistic idiom by Balakireff -lä-kē′-ref) (1837-1910). Born in Nishni Nov-od, almost in the center of Russia, Balakireff ived a fair general education, including some ly at the University of Kazan. Musically his ning was mainly haphazard, although early ning in piano playing and zeal for folk song e highly formative. Several years spent in the sehold of Oulibisheff, the biographer of Mo-, were extremely valuable since Balakireff had ess to a library of classical scores and no little erience in conducting. During these years he uired an intuitive knowledge of harmony, nterpoint, orchestration and musical form.

Balakireff in St. Petersburg

Vhen scarcely more than a lad of eighteen, akireff came to St. Petersburg (Leningrad) ere he was not long in making Glinka's ac-intance. Glinka soon proclaimed the young n destined to continue his own work in behalf Nationalism in Russian music. Only a year or later Balakireff found a new friend—César , half Russian, half French, a professor of for-cation, who kept a boarding school for students he Imperial School for future officers. He was keenly interested in music, and composed for own satisfaction. Balakireff and Cui often met liscuss musical problems. They were later joined a young guardsman named Modeste Moussorg-, who played the piano with uncommon facility. o these were later added a young chemist, xander Borodin, and a young naval cadet, holas Rimsky-Korsakoff. Shortly afterwards, akireff undertook to give his friends informal truction in certain aspects of musical art, efly analyses of form and thematic develop-nt. In his autobiography, "The History of My sical Life," Rimsky-Korsakoff has given a clear unflattering account of Balakireff's teaching, hasty dismissal of many great names, his dog-tic and imperious prescriptions for his pupils. ving at an early age acquired an instinctive nmand of technical procedures, he overlooked need for similar studies in his friends. Cui, h his dramatic sense, was expected only to npose opera. Moussorgsky, despite equally ob-us gifts for the stage, was made to attempt nphonic movements. Borodin, devoted to cham-music, was not unwilling if totally unprepared venture a symphony. Rimsky-Korsakoff, almost ally destitute of theoretical knowledge and mpered by inability to play the piano, was also to work on a symphony. Yet such was the con-gion of Balakireff's personality and his skill in detailed criticism that Borodin and Rimsky-Korsakoff actually completed their assignments, despite the added handicap of their professional work. Balakireff furthermore suggested subjects for symphonic poems or other works to his pupils, furnished models in his own overtures and symphonic poems.

But Balakireff's circle, ironically termed "The Mighty Handful," could not remain united forever.

CESAR CUI



MILY BALAKIREFF

As his pupil friends attained self-reliance and artistic success, Balakireff's work as a promoter was done. This he was pathetically unable to realize, took it amiss that his friends did not consult him as before, and finally became totally alienated from them. It is easy to see where Balakireff laid himself open to criticism as a teacher through his failure to give them an adequate technical foundation. Borodin and Moussorgsky suffered in this respect throughout their artistic careers. Rimsky-Korsakoff recognized his shortcomings in time, and by energetic self-discipline virtually repaired the gaps in his technic. If Balakireff failed in an essential respect, he was nevertheless personally responsible for the musical style of the younger generation of Russian Nationalists. He had forged this idiom, continuing Glinka's precepts and example, with patient analysis and propulsive encouragement. Without his paternalistic advice, no such unity of style, no such manifestation of esthetic vitality would have been forthcoming.

Balakireff was a composer of high talent rather than of unquestioned greatness, but nearly all his works possessed stylistic qualities which his friends unconsciously assimilated. The practice of canonic treatment, the contrapuntal combination of themes often employing augmentation or diminution, and many species of orchestral effects were originated by Balakireff in the late eighteen fifties and early sixties, and were copied by many Russian composers, including Tschaikowsky, later. Thus Balakireff's *Overture on Russian Themes,* the symphonic poems, *Russia,* and more particularly *Tamara* served as "sources" for Borodin and Rimsky-Korsakoff. Most of Balakireff's piano music belongs in the category of refined salon music. A shining exception is "Islamey," a fantasy on Georgian themes, highly original in its pianistic style, the most spontaneous and convincing of all his works, albeit too difficult for familiar approach.

Balakireff's songs, beloved of Tschaikowsky, are curious rather than effective. A notable exception is *A Georgian Song,* significant on account of its authentic Eastern atmosphere, and certainly provocative of *Konchakovna's* aria in Borodin's "Prince Igor." Balakireff's collection of Russian folk songs should not pass unmentioned. *Tamara,* a symphonic poem suggested by Lermontoff's verses, was of slow incubation from the middle sixties to 1883. Beginning felicitously, Balakireff lost freshness of approach during the long period of its composition. There is too much repetition, a too involved development obscuring a satisfactory climax. But Borodin, Moussorgsky and Rimsky-Korsakoff had learned and stored in their memories Balakireff's early improvisations for *Tamara.* Pages in Borodin's "Prince Igor," in Rimsky-Korsakoff's "Sadko," "Antar" and even "Schéhérazade" testify to the inspiration exercised by this work of their master. Thus, despite shortcomings as a teacher and composer, Balakireff attains historic significance in that he was actually responsible for the style, technical approach and emotional background of his distinguished younger contemporaries. As a leader he is second only to Glinka.

César Cui as a Critic

César Cui (1835-1918) is, on account of his mixed parentage, far less important as a Nationalist, but his influence is by no means negligible. With a French father and a Lithuanian mother, his literary tastes led him often to France for operatic subjects, although he set to music "The Prisoner of The Caucasus" and "A Feast in Time of Plague" by Pushkin. Rimsky-Korsakoff has recounted, during his apprentice period, the painfully slow processes of composition, his difficulties with part writing and his lack of interest in orchestration. His opera, "William Ratcliff," the fruit of ten years toil, is one of those arduous pioneer works from the ruins of which greater music has arisen. Cui composed operas, orchestral suites and songs of somewhat ambiguous racial traits. His famous *Orientale* for violin and piano is more unequivocal.

Perhaps his greatest service in behalf of Russian Nationalism lay in his frank and often acrid criticisms of the music of his fellow pupils. He was equally outspoken in regard to Tschaikowsky. But his writings brought his friends to the attention of the public, they strengthened each in his own convictions, and actually made for unity and continued self-assertion. Cui's "La Musique en Russie," now rather rare, (*Continued on Page* 719)

Mastering Mixed Rhythms

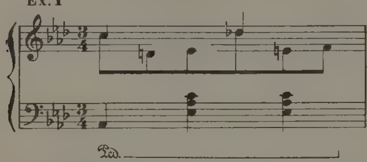
By

Austin Roy Keefer

MIXED RHYTHMS usually occur when, with two melodies heard simultaneously, the accents do not coincide; or there occur instances of syncopation, retardation or suspension; also one group of odd against a group of even notes to a given beat; or any irregularity contrary to simple regularity. Perseverance in the use of system, science and mathematical tests together with slow, thoughtful and correct application of the hands on the keyboard will enable the player accurately to master all mixed rhythms.

In examining Chopin's *Valse in A-flat, Opus 42,*

Ex. 1

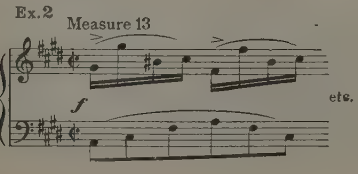


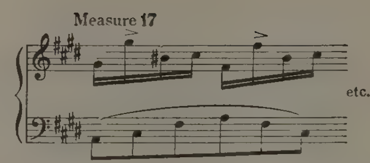
we find a regular waltz rhythm, in the left hand of which *beat one* has a strong accent. In the right hand there is a melodic accent on *beat one* and on the second half of *beat two*. Actually, the right hand plays two quarter notes of melody (an even group of two quarter notes) against the left hand's three quarter notes of accompaniment (an odd group of three quarter notes) at the same time. It is possible to think of each melodic quarter note of the right hand along with the two eighth notes of subordinate accompaniment as a triplet—with the melody note C sustained and with D-flat also sustained. This would amount to two triplets of eighth notes against the three quarter notes of the left hand. But Chopin's tempo is three quarters; hence we positively must count one, two, three for each measure to preserve the characteristic waltz rhythm. In the right hand, against these three beats, we actually hear but two beats which, for practice, one could count: one-trip-let, two-triplet for C, D-natural, E-flat and D-flat, E-natural, F. This will give the correct rhythm and melodic line for the right hand.

When playing both hands, two different rhythms are heard at one and the same time; yet there are but two eighth notes in the right hand against each quarter of the left hand, which must be quite even. Here mixed rhythm is evident and, apparently, with absolutely even note values that prove mathematically. To make this celebrated *Valse* sound artistically pleasing and rhythmically perfect, each hand must perfect its respective rhythm and the melodic quarters must be stressed in singing tone. The first beat of the left hand is accented, but the other two must be light and unstressed; while the accompanying eighths of the right hand should sound like a subdued murmur which, when continued throughout the section, has the effect of a soft trill.

In Chopin's *Fantaisie Impromptu, Opus 66* we have a similar instance, in Measure 13 and in Measure 17, of the composer's use of special accents giving us varying melodic patterns of one definite rhythm against another entirely different rhythm.

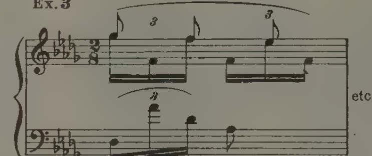
Ex. 2





Robert Schumann's *Des Abends* also should be studied for such effects resulting from special accents and from a simultaneous appearance of contrasting rhythms going on at one and the same time.

Ex. 3



Note, in the two measures shown in Ex. 2, how the accent completely varies the melody and rhythm with the identical notes. Note, in the Schumann (Ex. 3), that the eighth notes give one the effect of three melodic and rhythmic beats resulting from what is in mathematical construction but two triplets. Here we have in sound three rhythmic beats against two; yet, as we must count three in the Chopin *Valse in A-flat, Opus 42*, so in *Des Abends*, we must count two as Schumann indicated so exactly.

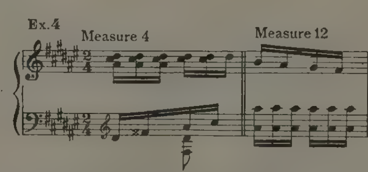
The foregoing examples of mixed rhythms were mixed as a result of note values, special accents and phrasing, largely affecting the melodic line. We had even mathematical distribution of notes in all of these. But in the ensuing example we do not. The problems vary in complexity.

Uneven Mathematical Distribution of Notes

Our next discussion concerns mixed rhythms as well as uneven mathematical distribution of notes for fitting the hands together. By this we mean three against two, four against three and other combinations.

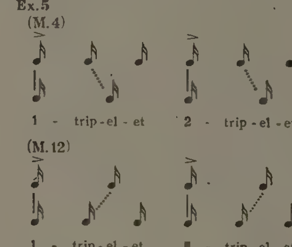
In the Schumann-Liszt transcription, as well as in the original song, *Spring Night*, in Measure 4, we meet three in the right hand against two in the left; and in Measure 12 we meet two in the right hand against three in the left. In these examples, the accents coincide, but the problem is to fit even groups of two against uneven groups of three.

Ex. 4



When there are three of any kind of notes against two of similar denomination, we must reason out the problem by arithmetic. In [the] example we have three sixteenths against [two] sixteenths, giving us sufficient examples for [an] even development of each hand in turn. If [the] three sixteenths are thought of as the ident[ical] value of six thirty-seconds, then the value[s of] three thirty-seconds will fit exactly with [each] of the sixteenths in the left hand of Measur[e 4]. This is a perfect way to visualize the distributi[on]. In execution, one must feel that the middle s[ix]teenth (of the group of three sixteenths of [the] right hand) is divided equally, giving each [of] the left hand sixteenths exactly one sixtee[nth] plus the first half of the middle one of the th[ree] sixteenths, for the first sixteenth of the gr[oup] of two sixteenths of the left hand; while [the] second one of this group gets the remaining h[alf] of that middle sixteenth of the right hand p[lus] the other sixteenth. In Measure 12, the conditi[on] is just reversed. To facilitate execution of th[ese] passages, one might count aloud in this mann[er]:

Ex. 5

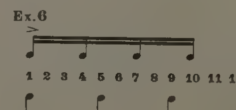


The player may use whatever phraseology w[ill] aid him, so long as tempo and rhythm a[re] correct. For example, he may try the fo[ur-]syllable wordage of rather psychological signi[fi]cance: "Not dif-fi-cult," one-two-a-three; [or] else count one-two-three-four-five-six, allowi[ng] two counts for each note of the triplet grou[p] which will give each note of the two exact[ly] three counts.

After these groups are fitted together exactl[y] slowly at first, the player should count in norm[al] fashion, making sure the objective points co[me] exactly together on the strong beats, while th[e] others appear to fall in naturally. It is also [a] physical aid to tap three taps with one han[d] on your knee, or even a table, while tapping tw[o] with the other hand and vice versa.

Chopin's *Fantaisie Impromptu, Opus 66* give[s] four sixteenths in the right hand against thre[e] eights in the left. This could be counted o[ut] slowly to the beat, thus:

Ex. 6



One could also count to each beat one-two-a-three-a-four, or, in (*Continued on Page* 721)

Why Not Study the Violin?

By Ellen Amey

Ellen Amey, Pianist, Violinist, Pedagog, was born in western New York. She received her early musical training in Hornell, New York, studying piano, violin, and harmony with Dr. M. La Frone Merriman. Later, in Berlin, she studied piano with Philipp and Scharwenka, violin with Marianna Scharwenka-Strezow and De Ahna, and harmony with Philipp Scharwenka. Her musical associates were pupils of Raif, Barth, Klindworth, Moszkowski and Joachim. After returning to America, she studied piano with A. Oswald Bauer, formerly connected with the Leipzig Conservatory; violin with Clifford Schmidt and Richard Arnold; tone production and vocal culture with Frederick W. Kraft, a pupil of Lamperti. For four years she was instructor of piano and violin in Hollins College, Hollins, Virginia; and for one year she acted as director of music in Oak Cliff School for young women, Dallas, Texas. Since 1897 she has been active in the musical life of New York, teaching piano and violin, coaching singers and conducting choruses and string instrument classes. Miss Amey has been associated at different times with such well known musicians and pedagogs as Erich Rath, Mrs. Stuart Close, Dr. Henry G. Hanchett, Clifford Schmidt and Richard Arnold. At present she resides in Brooklyn, N. Y.—EDITOR'S NOTE.

NO SUPER-QUALITIES are needed in violin study. Only those physical and mental endowments [th]at every parent should wish a child [to] possess are necessary. There still is [a] general belief in some old-time fal[la]cies that exaggerated the difficulties [of] the study of this instrument. Con[su]mmate artistry of the violin is no more [di]fficult to obtain than that of the pi[a]no. Yet no one hesitates to study the [pi]ano. The difficulties of the two instru[m]ents are just different. A violin pupil [o]nce complained to her artist teacher [a]bout the difficulty of a certain techni[ca]l passage, saying, "On the piano that [w]ould be as easy as rolling off a log." [Y]es," came the retort, "and on the [vi]olin it is as easy as falling off a log." [T]hen, too, some fail to take into ac[c]ount the many and varied potential[it]ies for the violinist and the violin [st]udent. No other instrument offers to [t]he amateur so much pleasure in the [p]articipation of musical activities as [t]he violin, while to the professional [t]here is a limitless field of opportuni[ti]es from which to choose.

Exercises for Prospective Students

In violin study the left hand in time [b]ecomes the mechanic and the right [h]and becomes the artisan. The first [le]ssons, as a matter of course, must [f]ocus on getting the machine in work[i]ng order and teaching the pupil how [t]o operate it. For success in study, a [v]iolin pupil should have a good physique [a]nd well-proportioned arms, hands and [fi]ngers. More pupils, both adults and [c]hildren, have had to give up violin [s]tudy because of short upper arms and [s]tocky fingers than for the lack of a musical ear." Proportionate strength [a]nd the ability to control that strength [a]re necessary factors in violin playing. [O]ne great violinist stressed this point [i]n these terms. "All other things equal, [t]hat violinist who has the greatest [s]trength will play the best."

Light gymnastic exercises that call [f]or relaxation and the use of the arms [a]re a good preparation for violin study. The left [h]and position may be made sure through the [f]ollowing exercise. Extend the arms to the front [w]hile letting them hang loosely at the shoulders. [K]eep the fingers in a slightly curved position as [t]hough ready to play the piano. Let the arms [s]wing toward each other so that the elbows touch [w]hile the forearms, with the palms of the hands [t]urned inward, are thrown into a position of [a]bout forty-five degrees. Swing the elbows out[w]ard and again inward. This time, after touch[i]ng the elbows, ease the position of the left arm [u]ntil it reaches an angle of about twenty degrees [f]rom vertical. Keep all the fingers loosely curved and bring the thumb, which is still curved, to a point opposite the first finger. With the arm in this position, the left clavical forms a natural shelf. It is on this shelf that the violin rests. The chin serves as a clamp to hold it in place. In the proper position, the violin neck lightly touches the first or root joint of the index finger. The thumb provides a counter for the pressure of the stopping fingers, and thus it becomes a means of support rather than that of gripping. The hand now is ready for the violin, and the practice of holding the violin may begin. It is well to keep in mind that the arm tires very quickly, hence frequent rest periods are absolutely necessary.

The various problems which later will be encountered in playing the violin may cause many modifications, but the logical principles remain. The wrist automatically provides the power of balance when unusual reaches and adjustments are to be made. This position is one of the so-called fatiguing requirements in the first lessons of violin study. Consider what has been accomplished. This hand position covers a compass of over two octaves. Within reach of the fingers many chord combinations may be found. Moreover, the hand never rigid, but as immobile as a piece of machinery, may by a closing movement of the arm be shifted on the neck of the violin to any degree up to and including the third position, without any change of the hand or the fingers. Beginning with the fourth position, there is a gradual change of the hand on the neck, and the arm moves inward in order to allow the thumb to be carried more and more under the neck as the hand passes into the higher positions.

Holding the bow, or the position of the hand on the bow, can be easily and quickly learned by the following simple directions. Extend the right arm to the front while letting it hang loosely from the shoulder. Turn the forearm easily so that the palm of the half-closed hand lies upward, and bring the gently curved thumb opposite the second finger. The hand in this position is ready for the bow. The hand and the arm remain loosely passive until the bow is placed in position. Then the hand may be turned as in preparation to play.

This is the time to observe all the details of the position as the bow, so lightly suspended, is ready to swing or to be drawn. The active members of the hand are the first and second fingers which with the thumb hold the bow, and the little finger, the tip of which rests on the stick to balance it. To the teacher is left the responsibility of placing the bow in the correct position. The passive exercise should be continued until the pupil is able to pick up the bow and by a single movement adjust the hand at the same time. Then, with the teacher guiding the movements, passive exercises in drawing the bow may begin. First exercise the bow arm alone, then with the left arm in place as though holding the violin. Analyzing the movements of the arm will resolve them into three divisions. Starting at the nut or heel there will be first the arm, then the forearm, then an extension and a very slight depression of the everloose wrist with an outward pull of the whole arm, as in using the whole bow. After this, the passive exercise of drawing the bow on the open strings should begin. The bow at all times should be drawn parallel with the bridge. The sensation when drawing the bow should resemble a pulling with the down stroke and a pushing with the up stroke.

This kind of preparation records on the mind of the violin pupil a clear impression of the correct position both for the left and the right hand.

The Violin Bow Is Like the Singer's Breath

Passive exercise for bowing, under the guidance of the teacher, records the physical sensation which is of more importance than the mental picture. He soon responds to the gradually increased pressure of the first and second fingers, as the bow is pulled from the nut to the point, and the gradual release of pressure as the bow moves toward the nut. However, more individuality and freedom in movements will show in the bow arm than would be allowed in the machine-like left arm and hand. The bow is like the singer's breath. Through it are reflected all the emotions of the violinist, so sensitive is this fragile stick to pressure through muscle and nerve reaction. Through its control it is possible to carry every shade of expression. The fundamentals of correct bowing on which this mastery depends can be learned only through the careful training and watchfulness of the teacher.

Playing in tune or correctness of pitch in stopping the strings depends more on the ability to retain the left hand (*Continued on Page* 708)

Questions and Answers

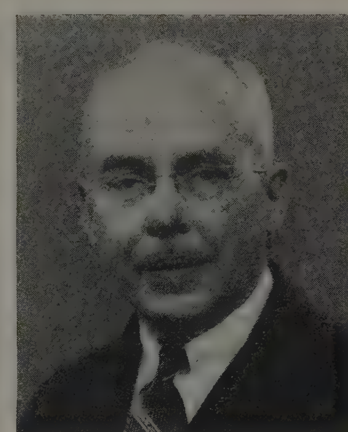
A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,
Oberlin College

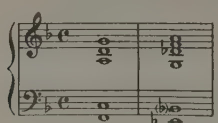
Musical Editor, Webster's New
International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Analysis of Chords

Q. Please analyze the following chords:



—D. S. P.

A. It is difficult to analyze isolated chords intelligently. Had you sent a copy of the measures in which these chords occur, or named the compositions from which they are taken, it would have been possible to give you a more satisfactory answer.

The first chord is probably just I (F, A, C) in the key of F, with the D and G added. The added sixth (D) occurs frequently in jazz music, though the added ninth (G) is found less often. If the G is not sustained as long as the rest of the chord, it is merely a non-harmonic tone.

The second chord is a ninth chord on E-flat (E-Flat, G, B-flat, D-flat, F). The A may be considered as the eleventh of the chord, or else regarded simply as a non-harmonic tone added for the sake of extra color.

Some Acoustical Questions

Q. I wonder if it may be possible for me to obtain just this information (specifically) from some individual or school (without buying several books and a lot of extra literature), or if perhaps someone in your organization can definitely name a book which actually contains the information I seek.

The questions to which I seek answers are:

1. Where and how does the human ear acquire its information, experience, and authority for recognizing and passing judgment upon musical harmonies?

2. What are the actual figures showing *why* there are *twelve* chromatic tones to the octave (I do not mean the figure 1.059463 which is the 12th root of 2, and by which mathematicians show the value of the half-step after they have taken for granted that there *are* twelve tones in the octave)?

3. What is the source of the tone which distinguishes the *seventh* chord from the *major* chord (I mean what is the source of, and how do modern theorists explain the note B-flat in the Seventh chord C, E, G, B-flat)?

4. What is the source of the note which distinguishes the *minor* chord from the *major* (I mean, in the minor chord C, E-flat, G, how is the relationship of E-flat to C explained)?

I have read a lot of material which was supposed to explain *all* of these questions, but so far all such material was *all around the subject* but never a real and logical explanation of the *exact* points in which I was interested. —G. E. D.

A. I have submitted your questions to an acoustical engineer, and he gives me the following answers:

1. Strictly speaking, the ear acquires no experience or authority; it merely acts as the medium for conveying auditory sensations to the brain, and the mind functioning through the brain acquires the experience. So, substituting mind or intelligence for "ear" in your question, we would say it acquires its information and experience mostly through forming opinions about what it hears, by practical and academic training and perhaps partly as a race heritage. More specifically, the relationships that exist between chords and scale tones are determined by frequency ratios. Our own particular type of culture has found that these ratios can be used to express satisfactorily our ideas of beauty, emotion, and similar subjects, through music. Much the same process has determined what we like to see, to touch, to smell, and to develop the language we speak. A culture alien to ours might have an entirely different set of relationships to express their ideas of the same things.

2. There are no such figures. The octave can be divided into any number of parts, and sometimes is. It is just that twelve half-steps have proved to be best for expressing our ideas to our own satisfaction, "our" being used in the sense of referring to our ancestors and our own esthetic sense as related to music. The chromatic tempered scale developed in a way something like this: note relationships are determined by frequency ratios; the simplest ratios were used first because they would be the easiest understood. In the course of time, these ratios were completed in such a way as to form the Natural or Physical scale. These ratios are:

C	D	E	F	G	A	B	C
1	9/8	5/4	4/3	3/2	5/3	15/8	2

This scale uses three sizes of steps: major tone, as from C to D; minor tone, as from D to E; semi-tone, as from E to F. As our type of music developed, it was found that some of its desirable possibilities were too much restricted by this scale, but by making all the major and minor tones the same size and the semitones half the ratio of these whole tones, and having twelve half-steps (or half-tones) to the octave these restrictions were removed. Then any tone was usable in any key in which it appeared. The gain harmonically was much greater than the loss melodically. The latter has proved to be very slight, more theoretical than actual, to most of us. The answer to your two is the same as to your one, namely: because experience and evolution have proved that a scale with twelve half-steps to the octave and equally tempered best serves the purpose for which we wish to use it.

3. Just as scale-tone relationships are determined by frequency ratios, and chord relationships by frequency ratios of their roots, so are chord tones determined by their frequency ratios to the root of the chord. Experience has taught that chords are most generally satisfactory when built of thirds. This is partly because the minor third is the smallest interval whose frequency ratio is small enough for us to accept and grasp easily, partly because chords thus built will include all intervals if extended far enough and if inversions are allowed for. So, in the key of F, it was not much of a strain to extend the dominant triad so that it became a seventh and also a ninth. Then the relationship of B-flat to C is close, so much so that some of the early theorists felt it necessary to include a B-flat in the C scale, and even gave it a separate name, as the H used in the early German C major scale. The seventh partial of C is approximately B-flat; the ratio of B to C is 15/8, that of B-flat is 14/8 or 7/4, which makes B-flat closer to C than B. Also the key of F is close to C, their tonic ratios being as 4 to 3 to give the fourth tone in the scale B-flat. T[...] relationship of B-flat to F is the same [...] F to C. F-sharp can be explained in t[...] same way.

4. The minor third ratio is next sir[...] plest after the major third; the maj[...] being 5/4, the minor 6/5. There are thr[...] minor thirds in the Natural C scal[...] D to F, E to G, A to C. The ratios in t[...] minor and major triads are either o[...] simple enough so each can be used as[...] tonic chord, or a passive chord. The k[...] of C gives us C in A minor, the key [...] E-flat gives E-flat in C minor. C min[...] and C major have the same tones f[...] Tonic, Dominant and Sub-dominant, [...] are harmonically more closely relat[...] than C major and A minor. This justifi[...] the use of E-flat in C major, althoug[...] this was not realized until the develop[...] ment of harmony emphasized it. That i[...] when music was all melodic it would n[...] be realized.

Herewith are given some of the ratio[...] in the chord for the most used chord[...] These ratios are as they would be in th[...] natural scale. While we use a tempere[...] scale, the alterations in pitch it involve[...] are so slight that natural scale ratio[...] still determine values. Relationships be[...] tween chords are determined by ratio[...] of chord roots to a common tonic ton[...] and can be gotten from the natural scal[...] ratios given previously.

Major

E	—5
G	—6
C	—4

Minor

G	—15
E-flat	—12
C	—10

Dom. 7th

B-flat	—7
G	—6
E	—5
C	—4

Dom. 7th, 5

B-flat	—30
G-sharp	—25
E	—20
C	—16

Dom. 7th, 5

B-flat	—56
G-flat	—45
E	—40
C	—32

Secondary 7th

B-flat	—18
G	—15
E-flat	—12
C	—10

Dim. 7th

A	—216
G-flat	—180
E-flat	—150
C	—125

What Is a Mixed Minor Scale?

Q. 1. Will you kindly explain and illustrate a mixed minor scale?

2. I have sent for your book, "Music Notation and Terminology." Could you tell me where I can get the Robinson "Ear Training Manual"?—E. R.

A. 1. A "mixed" minor scale is one that combines two of the regular forms—original, harmonic, melodic. For example, A, B, C, D, E, F-sharp, G-sharp, A; A, G-sharp, F, E, D, C, B, A. Several other combinations are possible; so there is no *one* "mixed minor scale."

2. You may secure the book by Robinson from the publisher of The Etude.

Music Study Now a Great National Asset

What Music Does to Your Character and How It Does It

By Myles Fellowes

THE CONDITION OF world events emphasizes the modern human being's need for *something* that the ideology of the past o decades has not given him. Since the end of first World War, we have been trending tord a mode of life of which we liked to think terms of greater freedom. You need only umb through the popular magazines of the rly '20's to find our tastes set forth as a paean praise of assertive individuality, uninhibited edom. Easy work and easy money, experiments education that required children of formative ars to do nothing in which they were not "inested"; *fortissimo* rights and *pianissimo* reonsibilities. Perhaps all this does sound agreele. Human nature is so constituted that it ems a splendid goal to do only pleasant, amusg things. But life is so constituted that uneasant things come along, too, and amusement nts to be paid for. There is a suspicion to-day at payment is coming due. The free years are king their toll in a threatened softening of oral fibre. Twenty years ago, we did not *want* do difficult, irksome things; twenty years nce, we may be quite *unfitted* to tackle them

Why France Fell

Experienced news analysts tell us that one ason why mighty France capitulated in the credibly short space of thirty-eight days is at the people were weakened by a false lullg of ease, fun, freedom. Their spiritual disclination to attack unpleasant facts degenated into defeatism. Whether or not that estiate is accurate, it is well worth thinking about. 'e do not want it to happen here! We do not ant to develop into a nation too soft to face rdships; too pleasure-minded to stand up gainst unpleasantness. The "something" which e past two decades failed to give us is the holesome discipline that exercises the soft tty tissue from our minds. However comfortay we may live, we still need the spiritual equivent of food roughage; the salt of struggle that dds flavor to living and strengthens the backone.

Spiritual Strength Through Discipline

The surest means of acquiring spiritual rength is through discipline. But we do not ke taking orders, being regimented. All the beter! That leaves us the free choice of disciplinng ourselves. Descartes said that *freedom* consists, not in following the will-o'-the-wisp of do as you please," but in being able to discrimnate between right and wrong and *voluntarily hoosing the right*. The goal of education, after ll, is to teach us so to regulate ourselves that re may function efficiently under all circumtances, regardless of their pleasure value. We eed not go through college to acquire such eduation; we have only to pitch into ourselves!

Joyous Self Discipline in Music Study

Self discipline takes many forms, and each one must decide on his own brand. Making ourselves lo what must be done, cultivating orderliness nd regularity, denying ourselves some pleasure or the sake of another's, helping at chores, seting a goal at lessons and living up to it, avoidng distractions, beginning no task that cannot e worthily completed—all these are part of the elf-discipline which, if regularly followed, gives person a new grip on his own powers and fills im with the pleasure of self-respect that no ofter, more easily-gotten pleasure ever can quite natch.

One of the pleasantest forms of self-discipline omes through music study. Quite apart from "genius" or the chance of performance and applause, the study of music itself inculcates habits that stand one in good stead throughout life. Indeed, the motto of THE ETUDE, "Music Study Exalts Life," has deep significance. That exaltation means more than the "thrill" of listening to charming sounds; it means that the inherent discipline, as well as the enjoyment, of music makes life richer, more flexible, more orderly.

What Pieces Do to You

For instance, the regular study of music presupposes regular hours of regular practice. That in itself is a step toward character building. You must arrange your day in terms of regularity; you plan for the hours at which practice best fits in, and you keep to them. You assume responsibility for the same amount of work at the same time, every day, regardless of heat, cold, ball games, or movies. By acquitting yourself of this responsibility, you accomplish more than can be measured by the actual practicing itself. You are forming the habit of concentrated, controlled regularity; it will come to your aid in everything else you undertake.

The actual work you do brings advantages of character development that reach deeper than the music itself. Each time you read through a new piece, you reveal the sort of person you are. Do you plunge in headlong to get at the fun of the sound, forgetting whether you are working in two sharps or three, whether you are counting three-quarters or six-eighths; having to look back to make sure? Or do you first familiarize yourself with every printed "must" on the page, training yourself to carry out instructions without reminder? The first habit can be made over into the second by concentrated application. And when it is so made over, you have done more than read a sheet of music; you have strengthened your mental habits. Twenty years hence, your mental habits more than anything else will mark the dividing line between success and failure.

Scale Routine Imperative

Counting time, aloud or mental, is an excellent drill in precision. The performer who loses his tempo a half-dozen times on each page is all unconsciously publishing proof of a lack of orderly control. The printed symbols of music are merely the composer's instructions. The student who overlooks the value of sixty-fourth notes, whether through willfulness or carelessness, shows himself to be inefficient in carrying out instructions. By the time he reaches a gamefield or a business office, the chances are that he will also be inefficient there.

And scale work! There has been a tendency in some quarters to take the dullness out of scales by sugar-coating them into a sort of game. To this observer, such an approach seems fundamentally unsound. Scales are *not* a game, makebelieve, sugar-coated, or otherwise. They are, quite simply, the most secure highroad into technical facility. Anyone who desires technical facility must master them. In this sense, then, they are one of the earliest and least painful lessons in overcoming those other un-game-like obstacles that lie all along the road of what insurance experts call life expectancy. Scales perfect finger technic; they also perfect the basic technic of overcoming obstacles. Any obstacles! Go at your scales in an orderly campaign, remembering that each improved, more fluent repetition does more for *you* than it does for your fingers. Remember, too, that the fact of your not "liking" them is of no importance—except to yourself. For, by turning away from an obstacle for no better reason than that you "don't like" it, you expose your spiritual muscles to the censure of flabbiness.

Music Helps You Study Yourself

As music study advances, it offers splendid opportunities for prompt self-criticism. In many of our activities, effort and decision must await time for the result; how will the letter be answered, how will the examination paper be marked, how will the friend react? We must wait to find out. In music, you have an immediate answer—provided you recognize it. You sing or play a phrase and there, at once, you know all about it. Can you criticize yourself? Can you measure the divergence between the way it really sounds and the way you want it to sound? Can you analyze this divergence, putting your finger down squarely on its cause? Can you then synthesize your findings into a practical lessening of the divergence? If you cannot; if you have constantly to be told about your errors and coached into setting them right, some business employer, later in your life, may find your services considerably less than satisfactory.

Spotting the troublesome phrase in a composition is an excellent exercise in developing your powers of classification and ingenuity. From among all the measures of the piece, you must classify the hard ones and the easy ones. Next, you must devise and perfect your own system of making the hard ones easier to handle. Perhaps you will accomplish this by a slow taking apart and examining; by sheer repetition; by mental association. At all events, you will experience the satisfaction of (*Continued on Page* 726)

Air by Johann Sebastian Bach

Transcribed for Piano by Sidney Silber

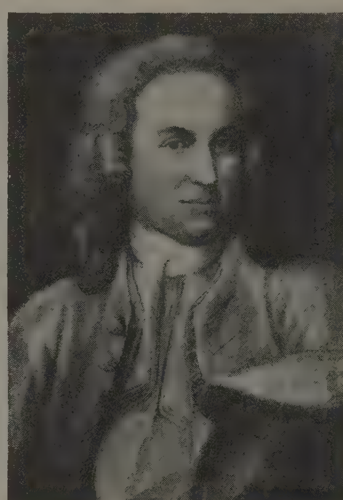
A MASTER LESSON

By Sidney Silber

THIS AIR IS AN EXCERPT from Bach's orchestral "Suite in D." Generally known as the *Air on the G String,* it is played by violinists the world over. It was written in the composer's last, or Leipzig period and first presented by the "Collegium musicum," a musical society of that city conducted by the immortal cantor of St. Thomas School. The scoring of the "Suite" calls for strings, oboes, bassoon, trumpets and drums.

That Bach's contemporaries were wholly unaware of his titanic genius and grossly neglected his work are notorious facts of musical history. Yet "the Father of Modern Music" does not seem to have been chagrinned by the neglect of his music during his lifetime. "We find in him," writes Abdy Williams, "little of that desire for recognition which is usually one of the strongest motives in an artist." To cite Bach's own words: "The sole object of all music should be the glory of God and pleasant recreation."

In 1829—seventy-nine years after his passing—Mendelssohn revived the "St. Matthew Passion," thereby inaugurating a universal Bach cult which even to-day shows no signs of abatement.



Johann Sebastian Bach at the Age of Twenty-Four. Artist Unknown.

Piano Transcriptions

The piano has the largest and most varied literature of any musical instrument; yet the majority of these compositions would be more effective if rescored and played on other instruments. The fact is that very little of so-called piano music is idiomatic. Only the genius of Chopin, Schumann, Mendelssohn, Debussy, Ravel, Godowsky and a few others enabled them to take into fullest account the instrument's inherent imperfections and shortcomings, minimizing these while sublimating the piano's potentialities and charms. And thus master works were created.

In my opinion, the true glory of the piano consists in its availability to one player as a medium for presenting all types of music; for all music, irrespective of texture or tonal mass may be reduced, rearranged and made playable for two hands while still retaining much of its musical quality. Well wrought transcriptions, then, offer a means of broadening and deepening our musical and artistic perspective.

Lyricism

The art of "singing on the piano" is the most difficult, yet intriguing chapter in its complete mastery. The present transcription presents a challenge which can be successfully met only by solving the problems of tone-production and style. Many students, in their quest for digital skill, agility, speed and brilliance, utterly overlook the basic requirements of the most satisfying music-making—which is lyricism. Music is essentially an aural and a lyric art. It is easier to state in words how not to produce a "singing tone" on the piano than the reverse. Later, a number of practical "don'ts" will be enumerated.

August Oetiker, in his essay entitled "Points on Oscar Raif's New Method of Piano Playing," in discussing *how to make a songful tone,* says: "Poetry of delivery lies in the variety of tone-colors called forth by the touch. A sudden stroke invariably produces a hard, mechanical tone, because the jerk of the hammer unfavorably influences the vibration of the string and its resulting quality of tone-color.

"The songful musical tone is, on the contrary, obtained when the key is not driven down suddenly, but is subjected to a gradual pressure which continues until the entrance of the succeeding tone.

"Perfect mastery of finger movement is, of course, necessary in the attainment of such a stroke, as will produce a noble, musical tone. Let these technical preliminary conditions be once conquered and nothing hinders the expression of individual sentiment."

Thalberg, in his monumental work, "The Art of Singing Applied to the Piano," has this to say: "This art is the same to whatever instrument it is applied. Neither sacrifice nor concession should be made to the special mechanism. Interpretation is the bending of mechanism to the demands of art. Since, literally speaking, the piano cannot give that which is most perfect in singing—the power of prolonging the tones—this imperfection must be remedied by skill and art and the illusion produced both of tones sustained and prolonged and of swelled tones, these being the first conditions of obtaining breadth of execution, a fine tone-quality and great variety in the production of tone which necessitates freeing one's self from all rigidity. It is indispensable that the fore-arm, the wrists and the fingers possess as much suppleness and as many diverse inflections as does the voice of a skillful singer. In large, dramatic and noble songs, it is necessary to sing from the chest, to demand much from the instrument, and to draw out all the tone that it can give, without ever striking the keys, but by an attack very close and going deep into them, pressing them with vigor, energy and warmth. In simple songs, sweet and graceful, the piano must, so to speak, be kneaded, squeezed with a boneless hand and velvet fingers. The keys, in this case, should be felt rather than struck."

Recent Research on Tone-Quality

Three distinguished physicists have given us many interesting answers to the question of tone-quality. They are: Otto Ortmann, Dayton C. Miller and William Braid White. They are unanim in their conclusions which, briefly, are as follo

1. Tone in the piano is made by the hamr striking the string with different degrees of fo

2. Loudness of tone depends solely on the sp with which the hammer strikes the string. T greater the speed, the greater the loudness.

3. Quality of tone depends solely on its loudn that is, on the speed with which the hamr strikes the string.

4. Tones of the same loudness are always of t same quality. Tones of different loudness a always of different quality. Each loudness has own unchangeable quality.

The Piano's Tone Qualities

All of the above is undoubtedly true of sin tones. What about many simultaneous sound These findings may be applied to the latter well; but the student's problem is how to produ these multiple, musical sounds—this movir kaleidoscopic fabric, this appeal and stimulus our esthetic sense. One and the same piar played by a number of great artists presenti the same composition under identical conditior sounds quite differently, although each interpr tation is beautiful. Here, then, we become awa of the real lure of the piano; for no two artis present the identical, simultaneous hamm speeds. The act of touch is as sure a means identification of an artist as are human fing prints. Touch is strictly individual and person There are no exact duplicates!

A first reading of the present transcription r veals that the melody must always predomina over all other factors of sound production. Th however, does not imply that all tones of th melody are to be produced by equal pressure weight. Quite the contrary! The effect on the e of such procedure would be sameness—and mon tony is always inimical to artistic, musical rend tion. It is particularly so in the matter of "sin ing on the piano."

Even the best pianos have but two tone quali ties built into them. They are the tone qualit produced when the left (shift) pedal is stationa and vice versa. How, then, are so many othe different tone qualities produced by the greate pianists?

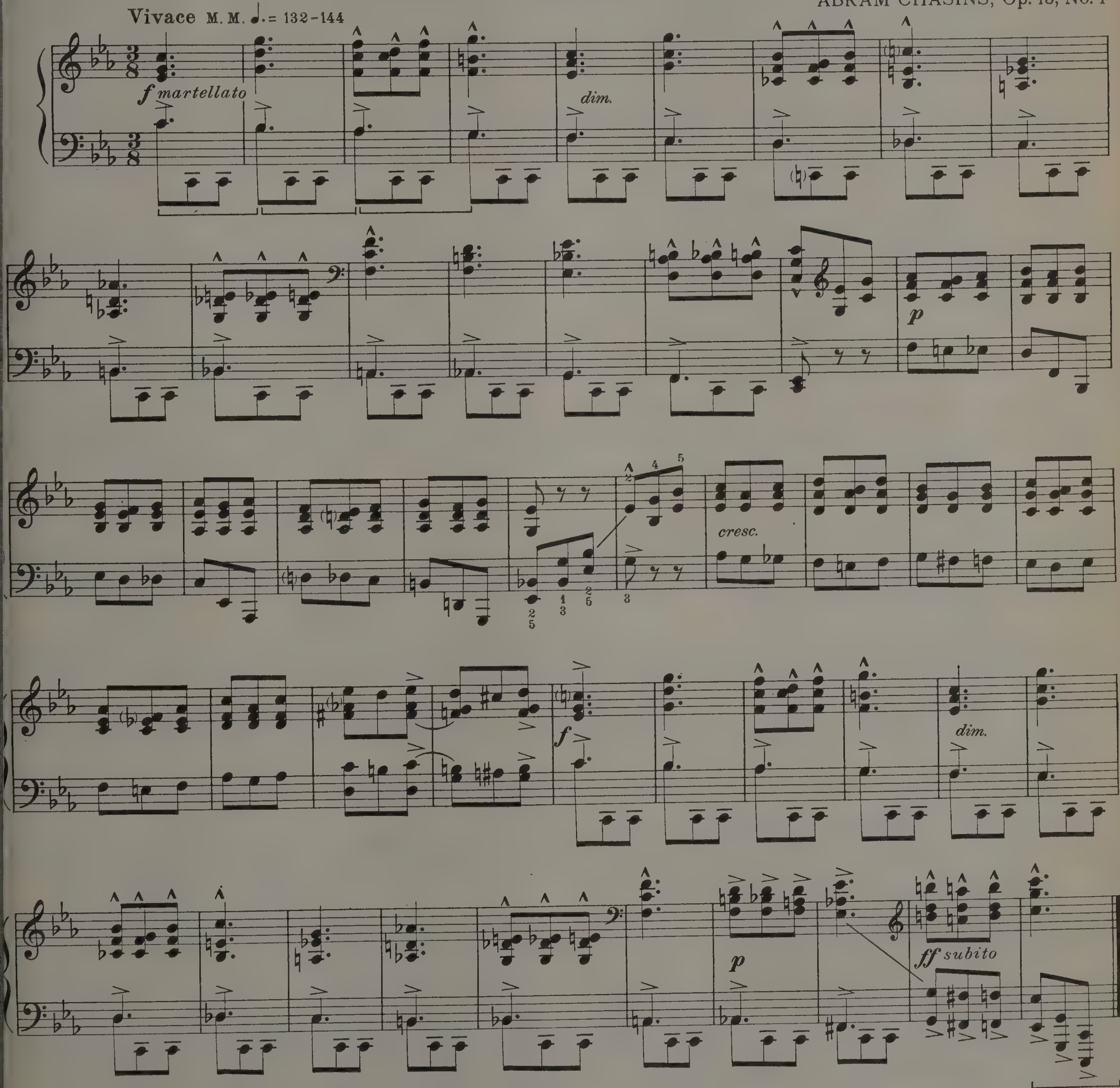
The answer is: by means of discriminati emphasis, sometimes called plastic touch. It is th ability to effect many, differing, simultaneou hammer speeds. It would be erroneous to co clude that this can be accomplished solel through scientific, mechanical or physical mean Varying tone qualities are unmistakably product of *individual musical imagination and feelin* as well as of digital cunning.

While it is impossible to make an exact analys covering every phase (*Continued on Page 715*)

PRELUDE, IN C MINOR

Abram Chasins was born in New York in 1903. He studied at the Ethical Culture School, the Curtis Institute, the Juilliard Foundation, and at Columbia University. Among his teachers were Josef Hofmann, Ernest Hutcheson, and Rubin Goldmark. His compositions are modern, brilliant, and vigorous, as this vivacious prelude indicates. Accent the descending passage played by the thumb in the left hand part. Grade 6.

ABRAM CHASINS, Op. 13, No. 1

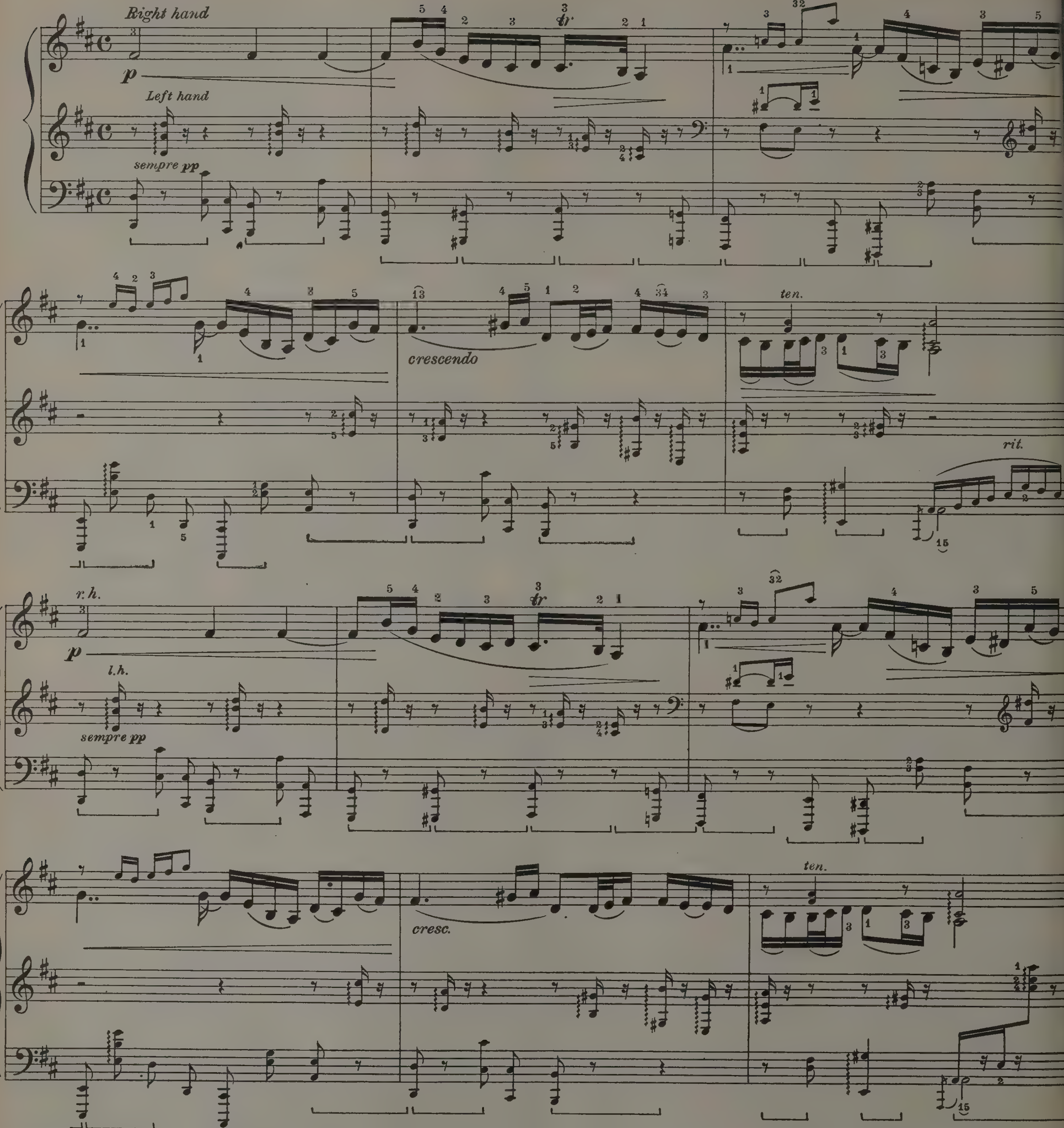


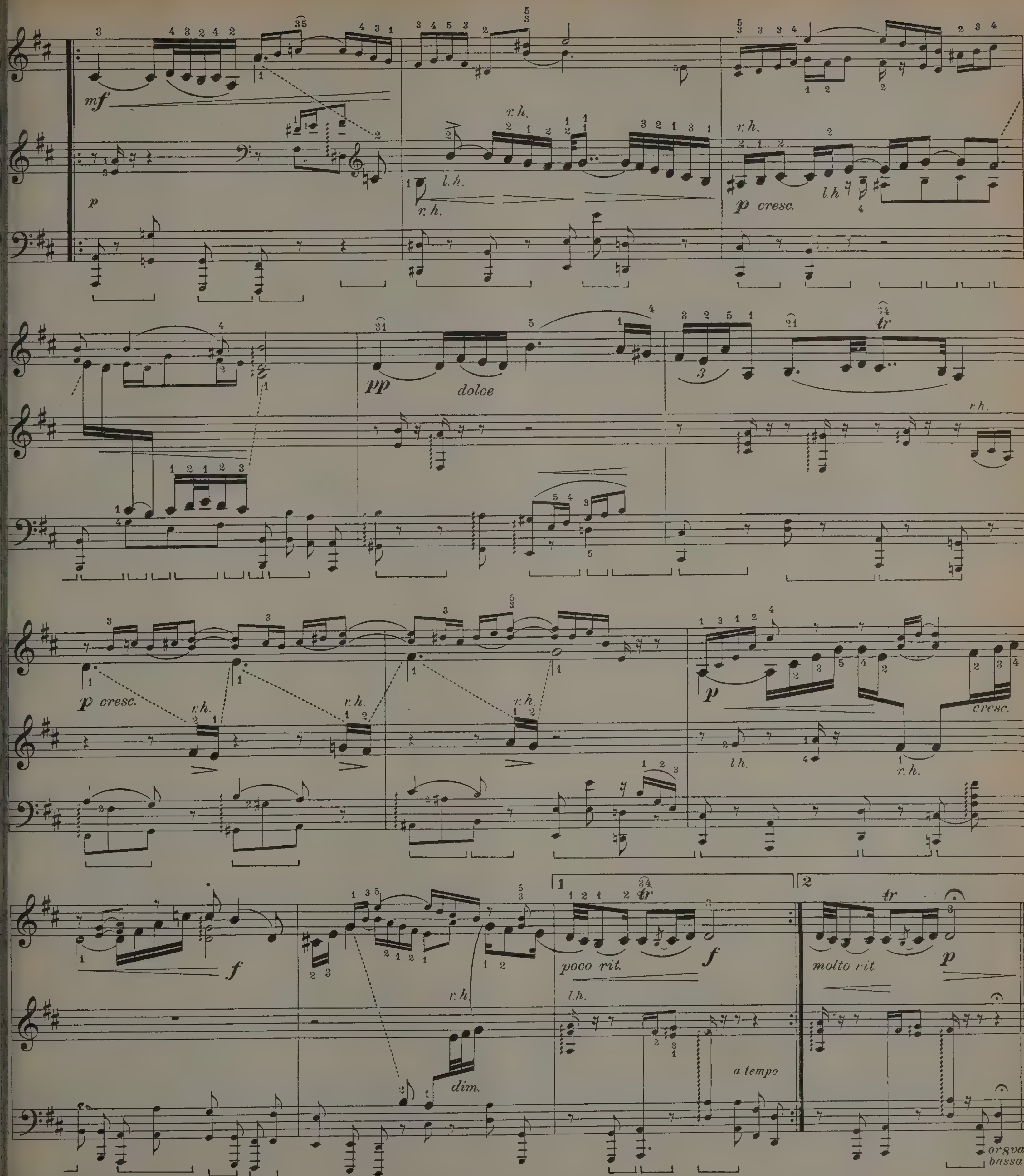
AIR

See another page in this issue for a Master Lesson by Dr. Sidney Silber on this piece. Grade 7.

JOHANN SEBASTIAN BAC
Transcribed by Sidney Silbe

Lento M. M. ♩=60-69




mf
p
r.h.
l.h.
p cresc.
pp
dolce
cresc.
f
dim.
poco rit.
a tempo
molto rit.
8va bassa

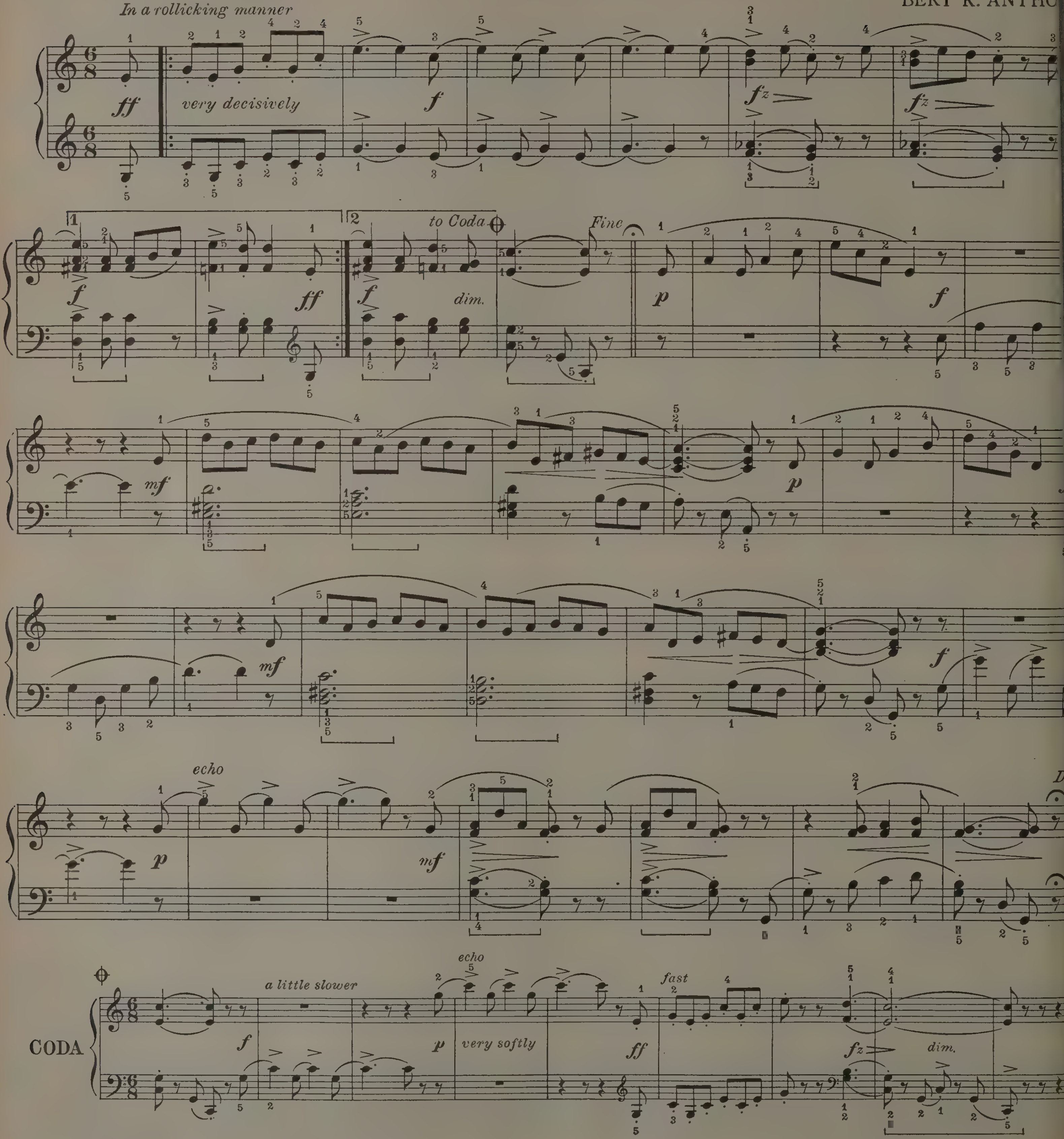
AWAY TO THE CHASE!

HUNTING SONG

Grade 3. **Allegro** M. M. ♩=126

In a rollicking manner

BERT R. ANTHO



BY MY FIRESIDE

STANFORD KING

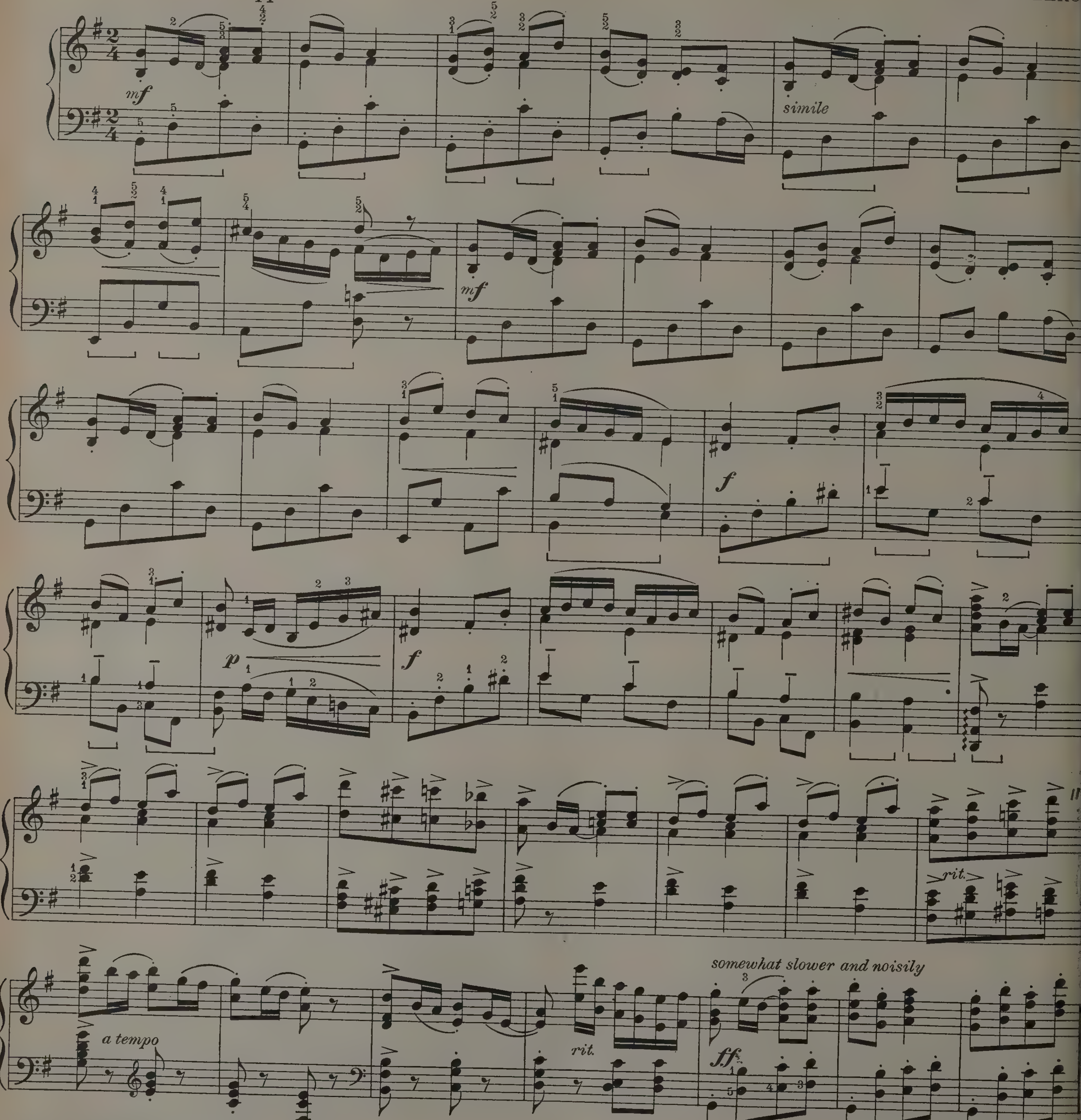
Grade 4.

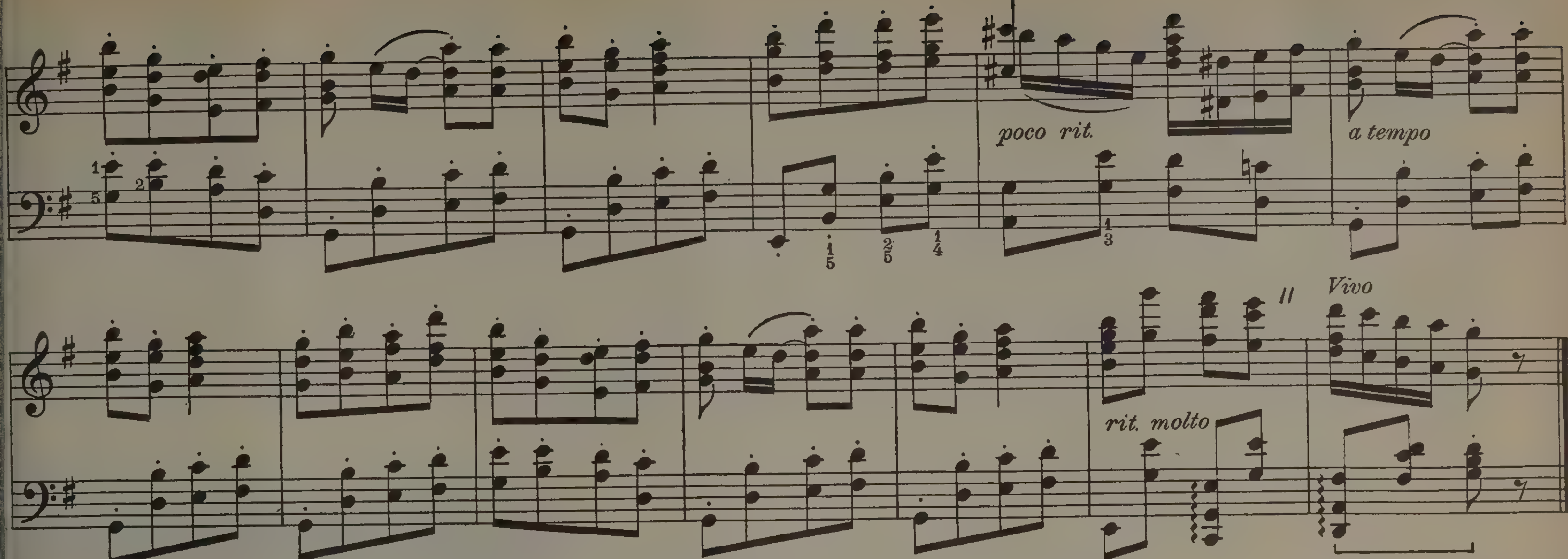
RUSTIC REVELRY

Here is a moonlight hay ride, done in tone by the gifted Arthur Bergh. Finely constructed and balanced harmonically, the composition works to a most effective climax. Watch the staccato marks carefully. Grade 5.

Allegro non troppo M.M. ♩= 84

ARTHUR BERGH

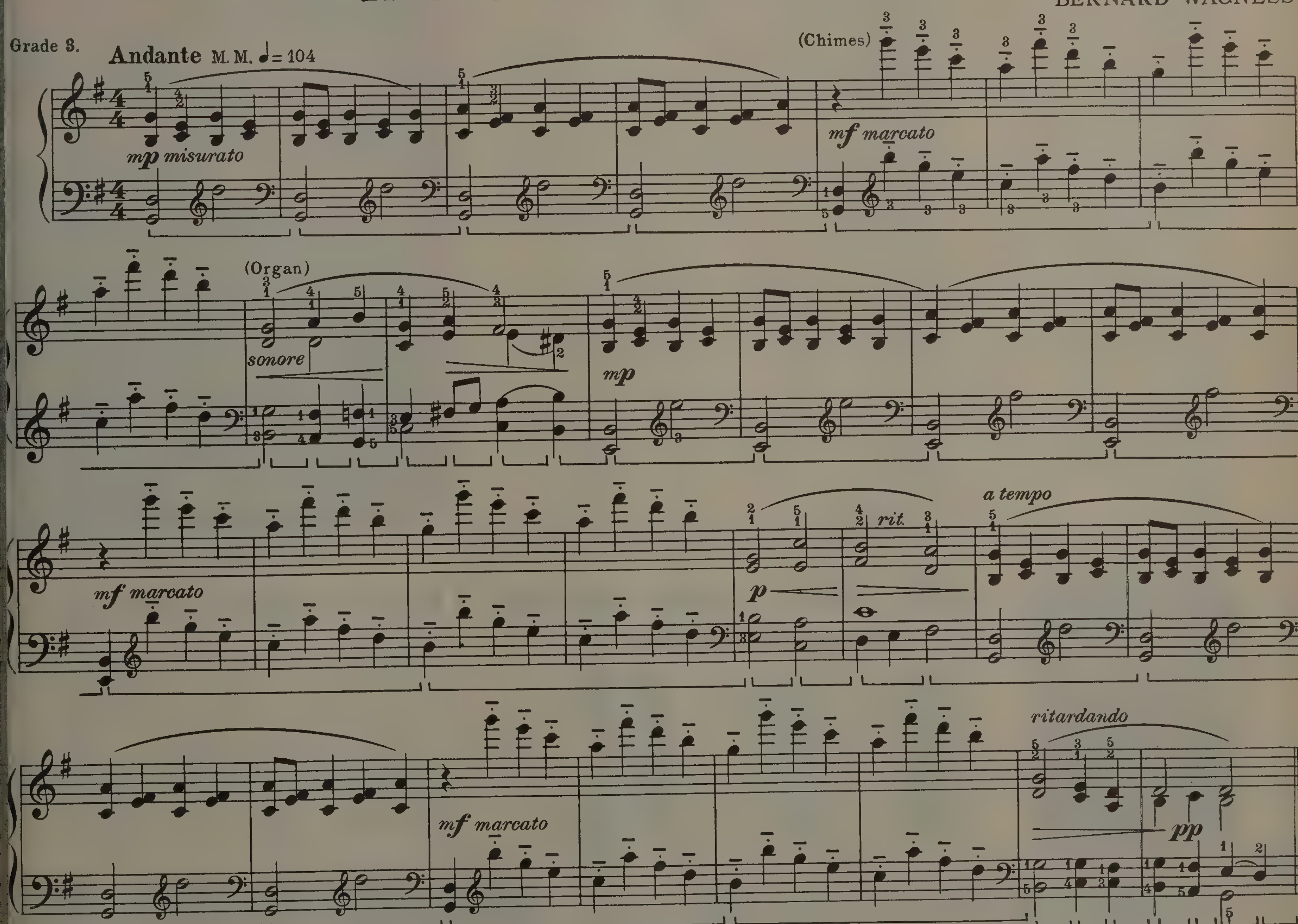




IN A CONVENT GARDEN

BERNARD WAGNESS

Grade 3.



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Pity, Kind Heaven
Grand March
Ballet Music
Final Duet

BARTERED BRIDE (9)
Country Dance
Furiant
It Must Succeed
Comedians' March
Comedians' Dance

BOHEMIAN GIRL (10)
Soldier's Life
I Dreamt I Dwelt
Heart Bowed Down
Then You'll Remember
Fair Land of Poland

BORIS GODOUNOFF (9)
Coronation Scene
Boris' Monologue
Polonaise
Love Duet
Death of Boris

CARMEN (15)
Habanera
Seguidilla
Toreador Song
Flower Song
If You Love Me

CAVALLERIA RUSTICANA (10)
Siciliana
Carter's Song
Easter Hymn
Intermezzo
Drinking Song

FAUST (16)
Calf of Gold
Flower Song
Salut Demeure
Jewel Song
Soldiers' Chorus
Holy Angels

HANSEL AND GRETEL (11)
Susy, Little Susy
Dance Duet
Children's Prayer
Sandman
O Magic Castle
Witch Waltz

LOHENGRIN (13)
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O King of Kings
Wandering Breezes
Prelude to Act III
Bridal Chorus
In Distant Land

MANON (10)
Laughing Trio
Mademoiselle! Monsieur!
The Dream
Ah! Depart, Vision Fair
Ah! Love Me Again
Death of Manon

MARTHA (14)
See What Grace
When to Life I Woke
Last Rose of Summer
Porter Song
Like a Dream
Heav'n May Grant Pardon

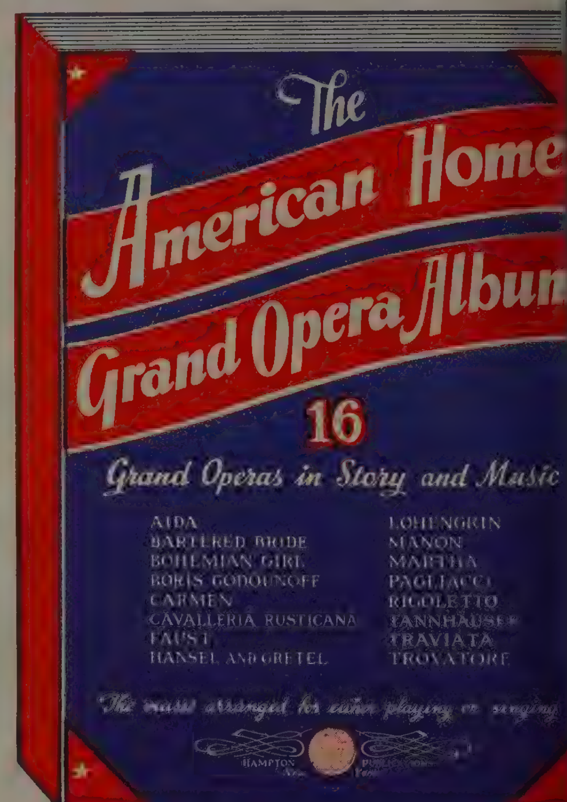
PAGLIACCI (10)
Prologue
Ballatella
Vesti la Giubba
Minuet
Gavotte
Punchinello No More

RIGOLETTO (10)
Ballata
Minuet
Caro Nome
New Hope Renewed
Woman is Fickle
Quartet

TANNHAUSER (11)
Beloved One, Come!
Ever I'll Praise Thee
Oh, Hall of Song
Grand March and Chorus
Pilgrim Chorus
Evening Star

TRAVIATA (12)
Drinking Song
Ah! Was It Him?
Sempre Libera
Di Provenza
Gipsy Song
If E'er You Meet

TROVATORE (14)
Anvil Chorus
Upward the Flames
Tempest of the Heart
Soldiers' Chorus
Miserere
Home to Our Mountains



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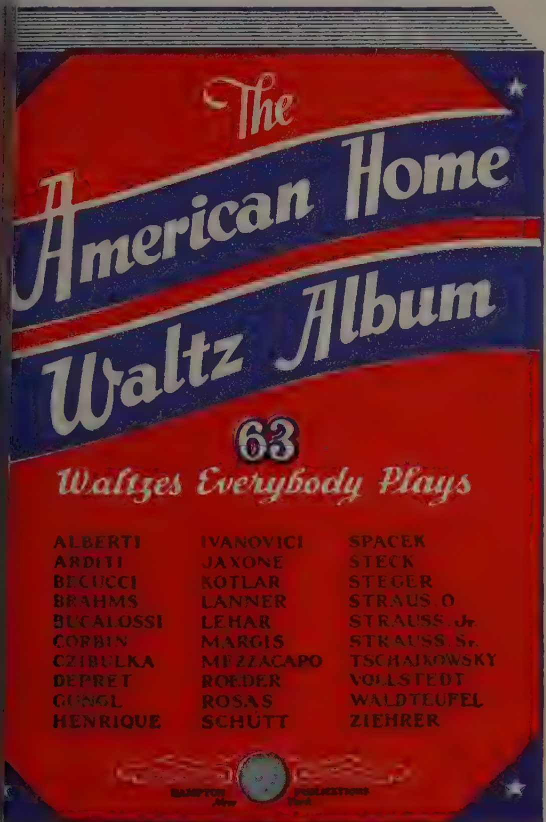

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Grade 4.

Brightly M. M. ♩= 126

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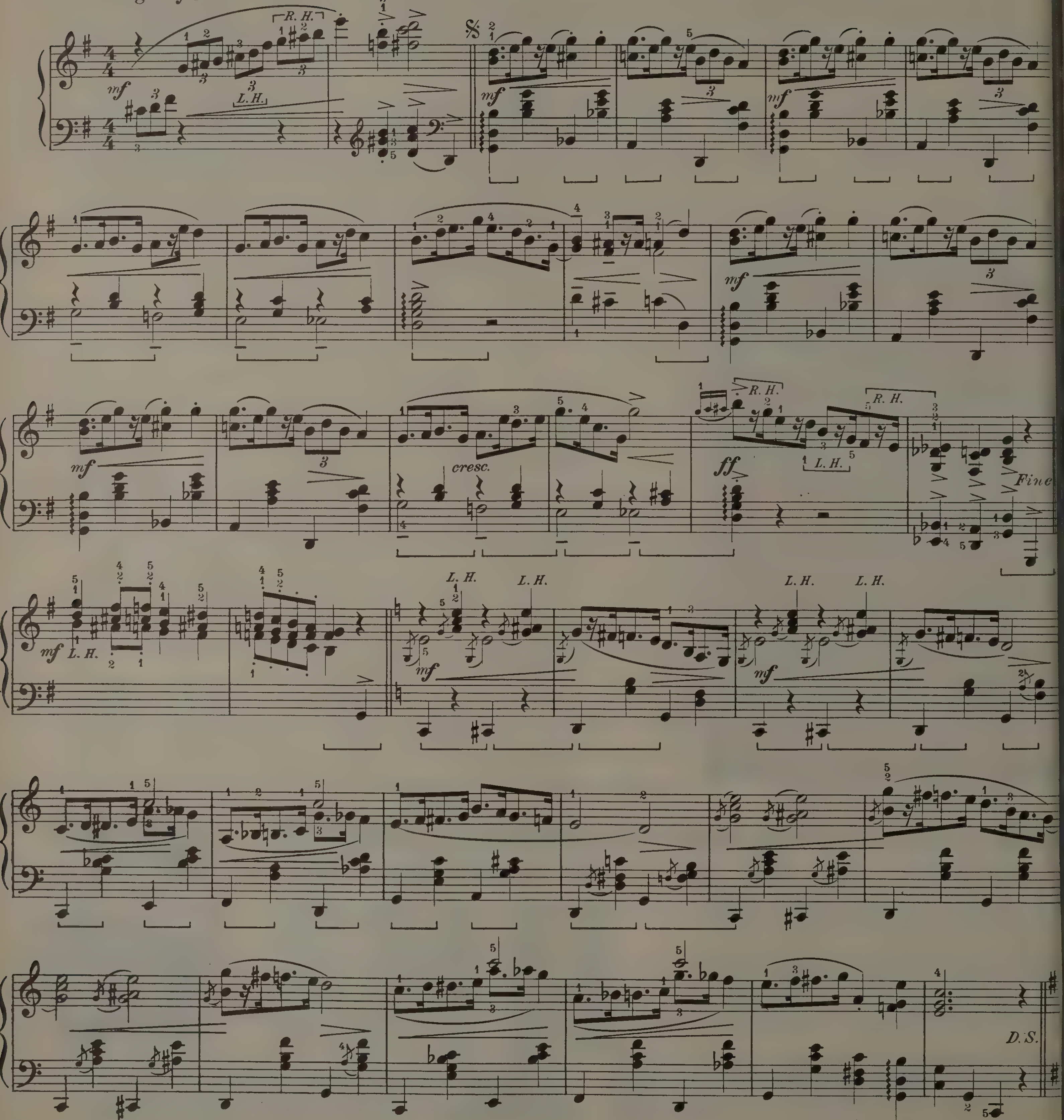
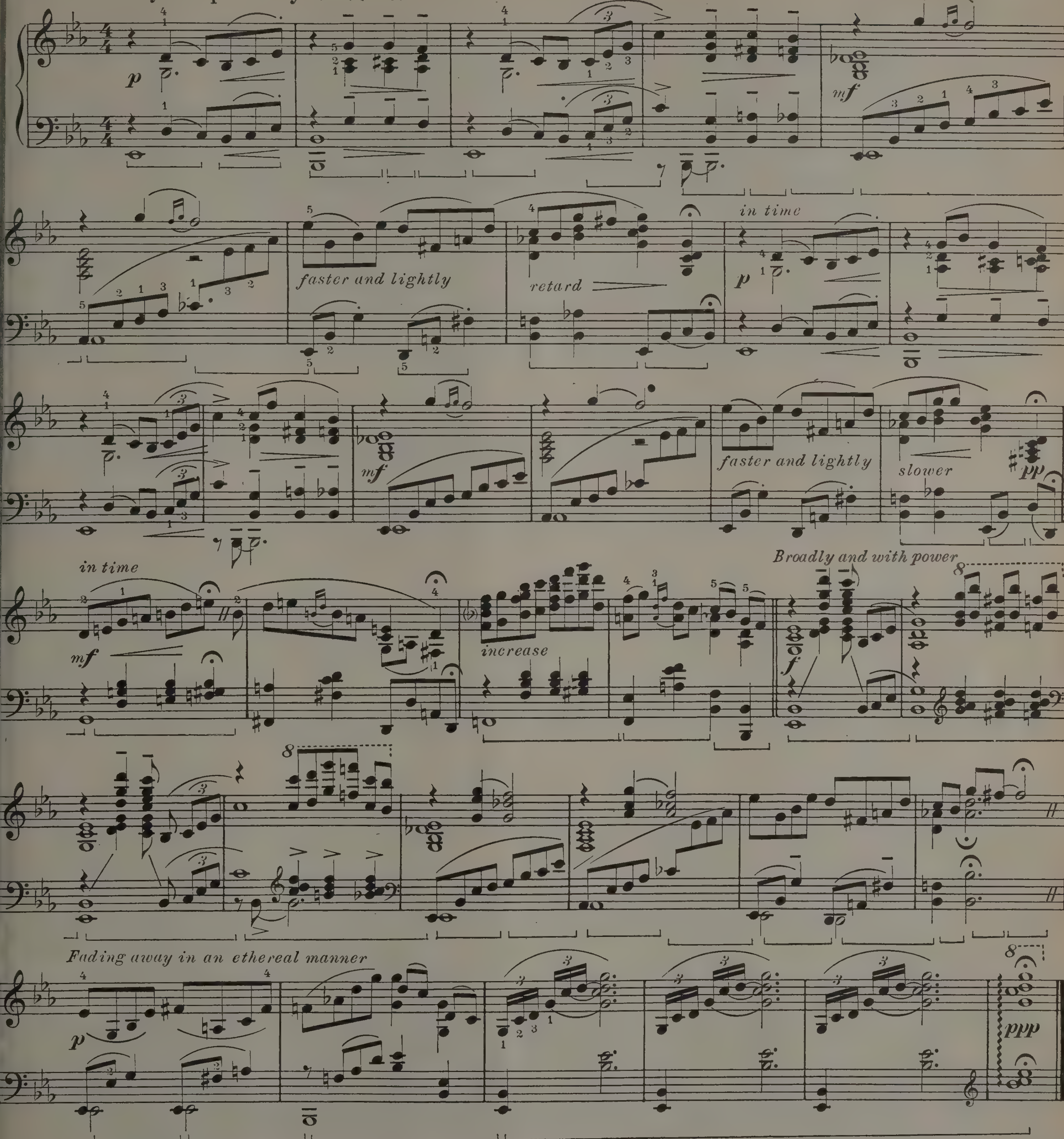


rade 5.

AUTUMN SHADOWS

ARTH… RBER

Slowly and pensively M.M. ♩ = 76



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(4th Century)
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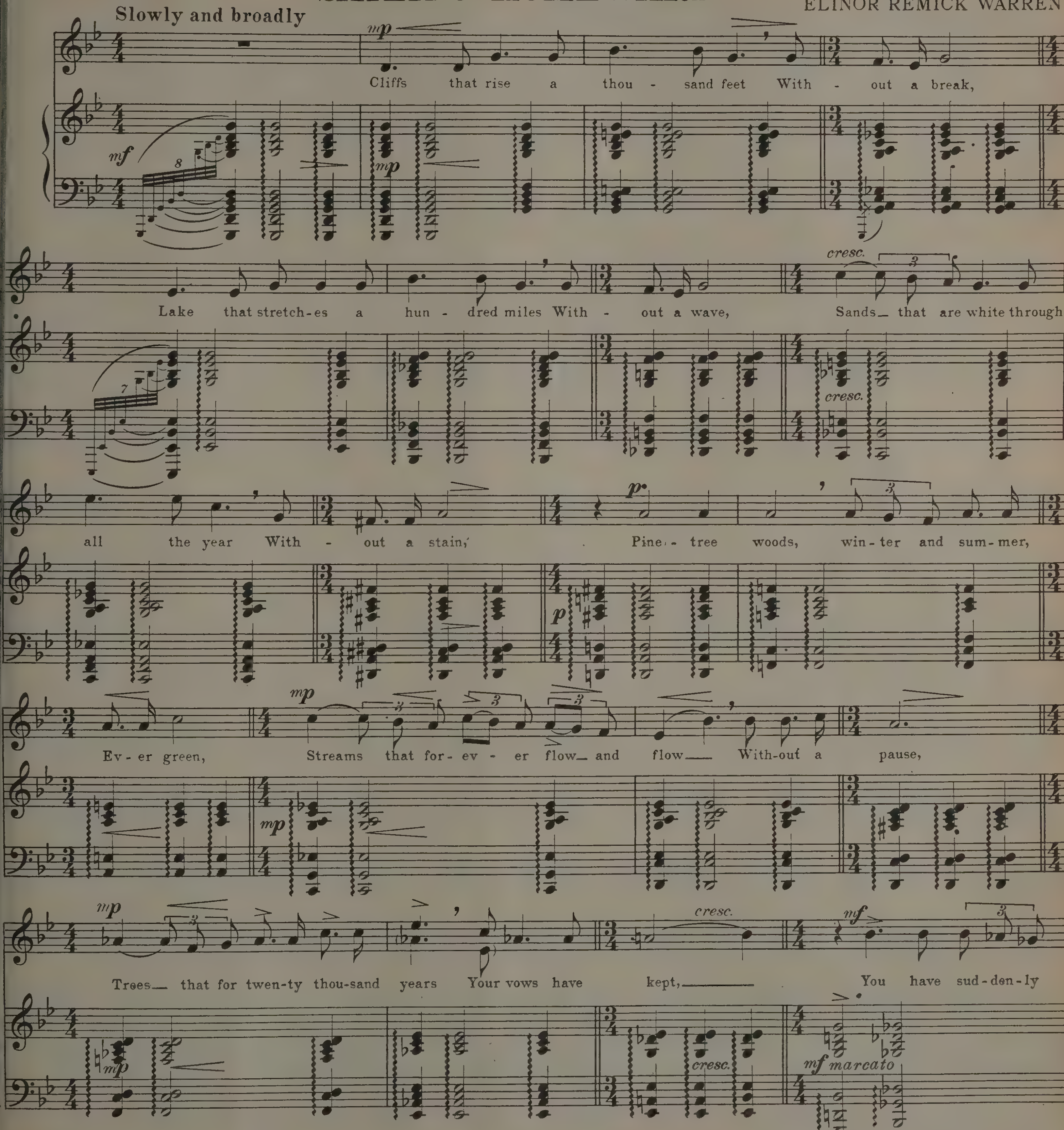
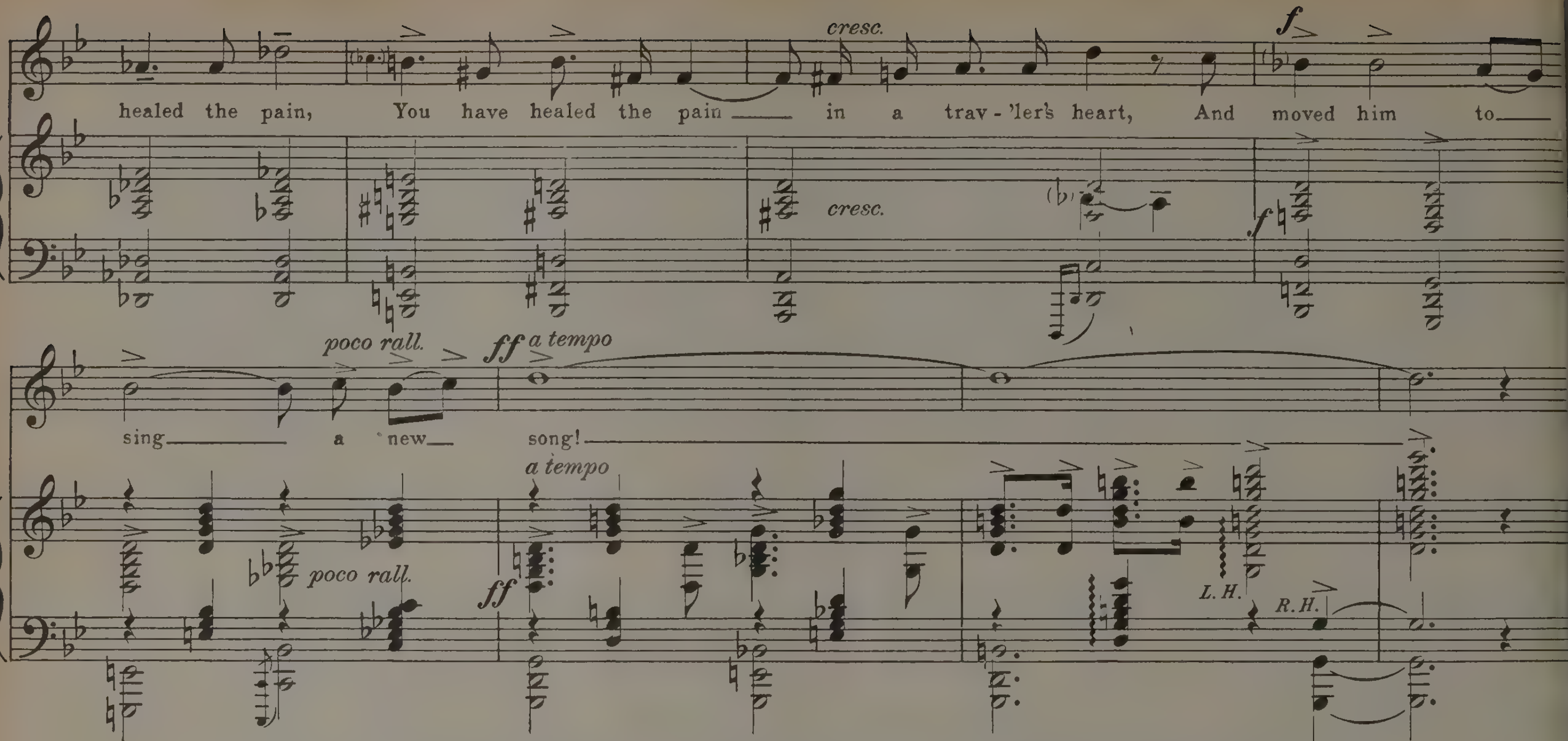
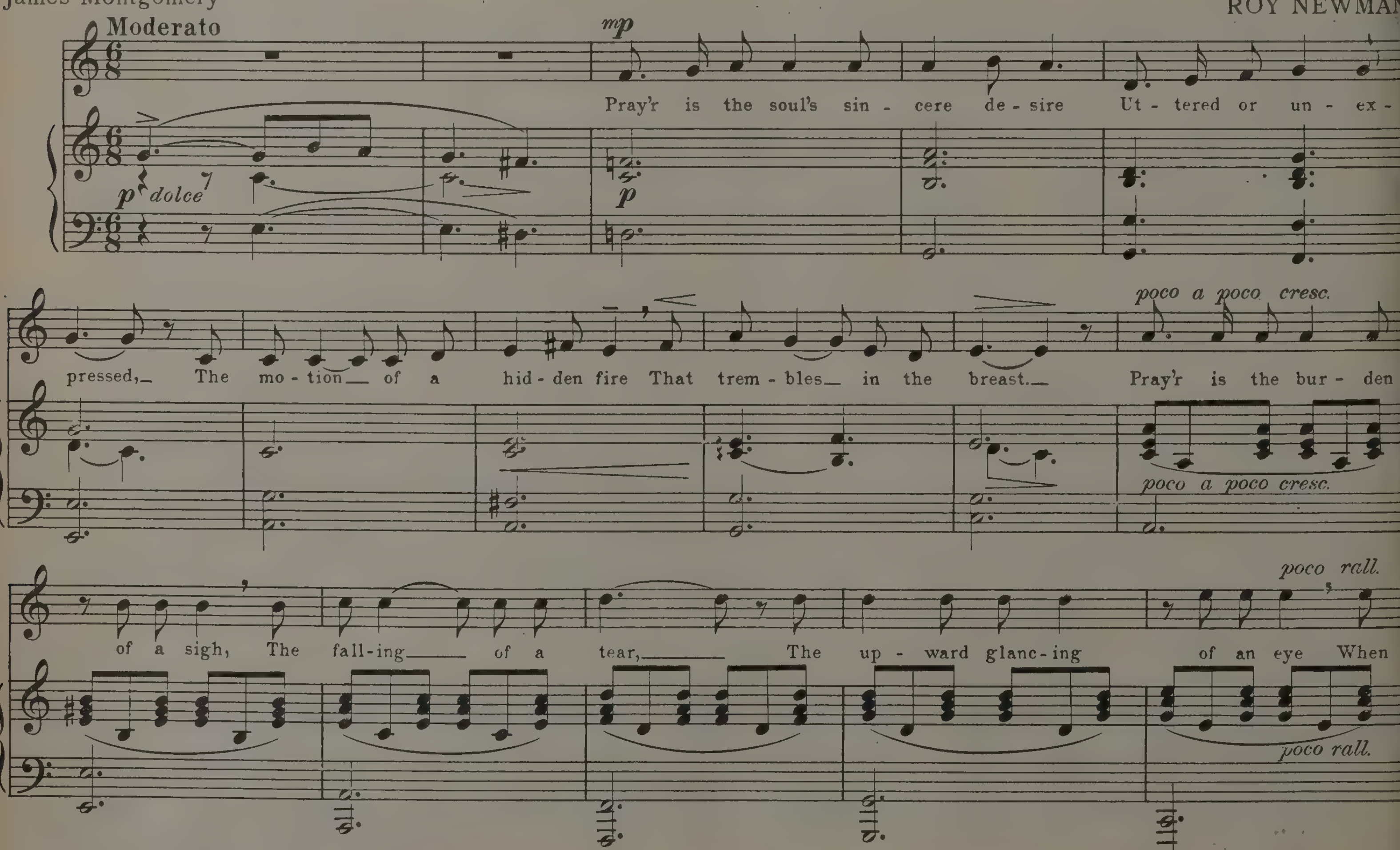


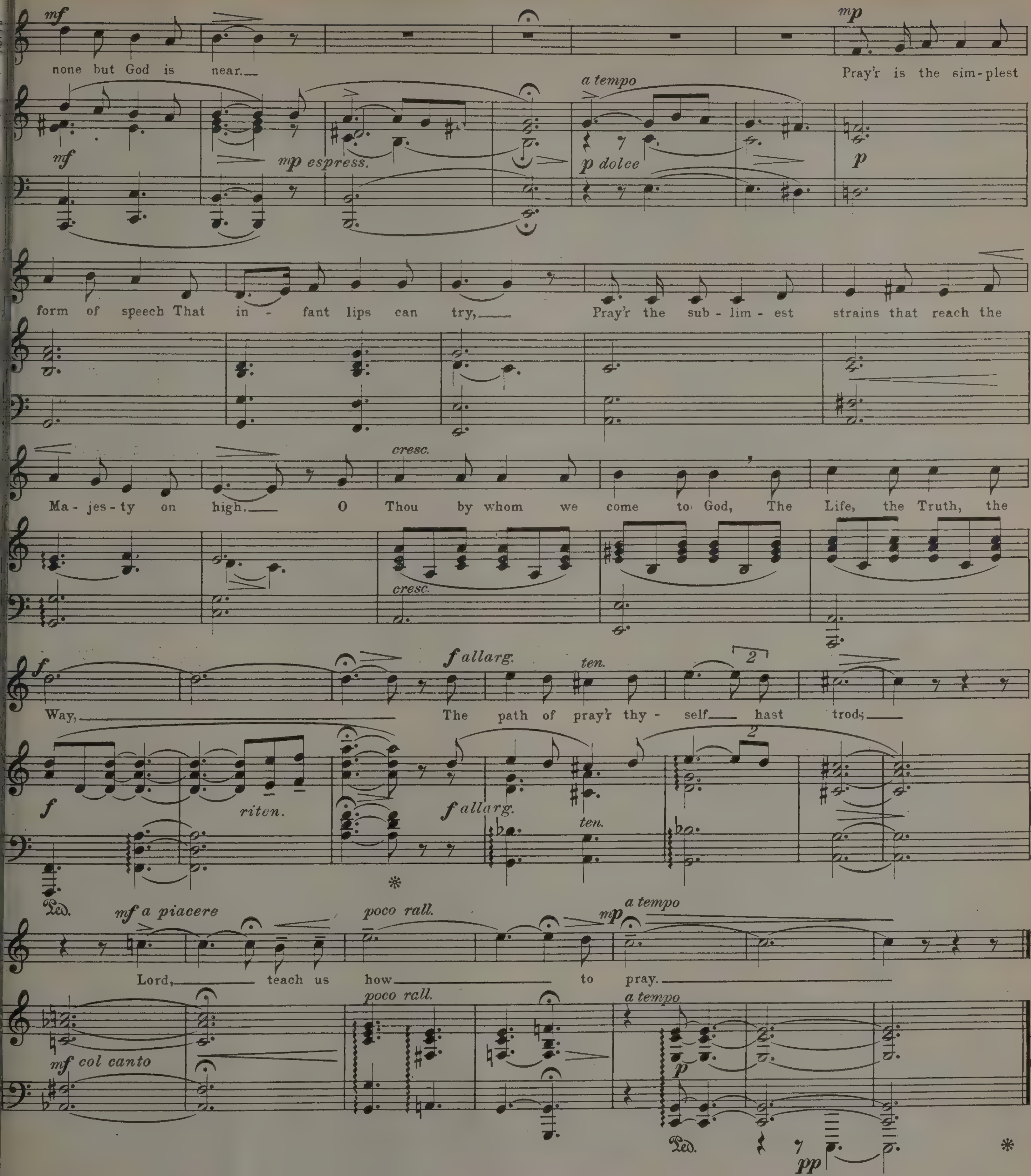


PRAYER IS THE SOUL'S SINCERE DESIRE

James Montgomery

ROY NEWMAN




mf
none but God is near.
a tempo
mp
Pray'r is the sim-plest
mf
mp espress.
p dolce
p
form of speech That in - fant lips can try,
Pray'r the sub - lim - est strains that reach the
Ma - jes - ty on high.
O Thou by whom we come to God, The Life, the Truth, the
cresc.
Way,
f allarg.
ten.
The path of pray'r thy - self hast trod;
f
riten.
mf a piacere
poco rall.
a tempo
Lord, teach us how to pray.
mf col canto
p
pp

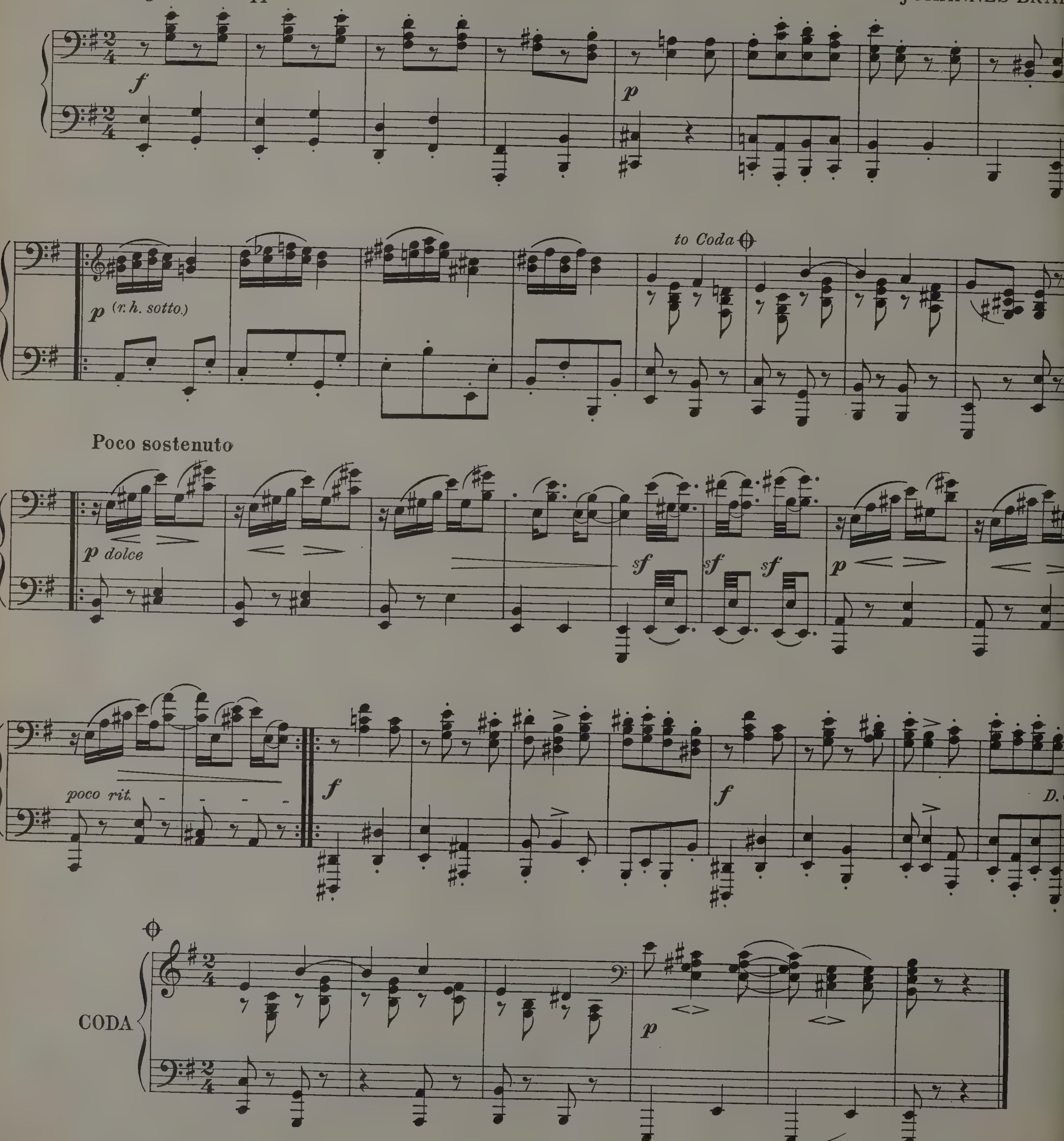
HUNGARIAN DANCE

No. 9

SECONDO

Allegro non troppo

JOHANNES BRAH



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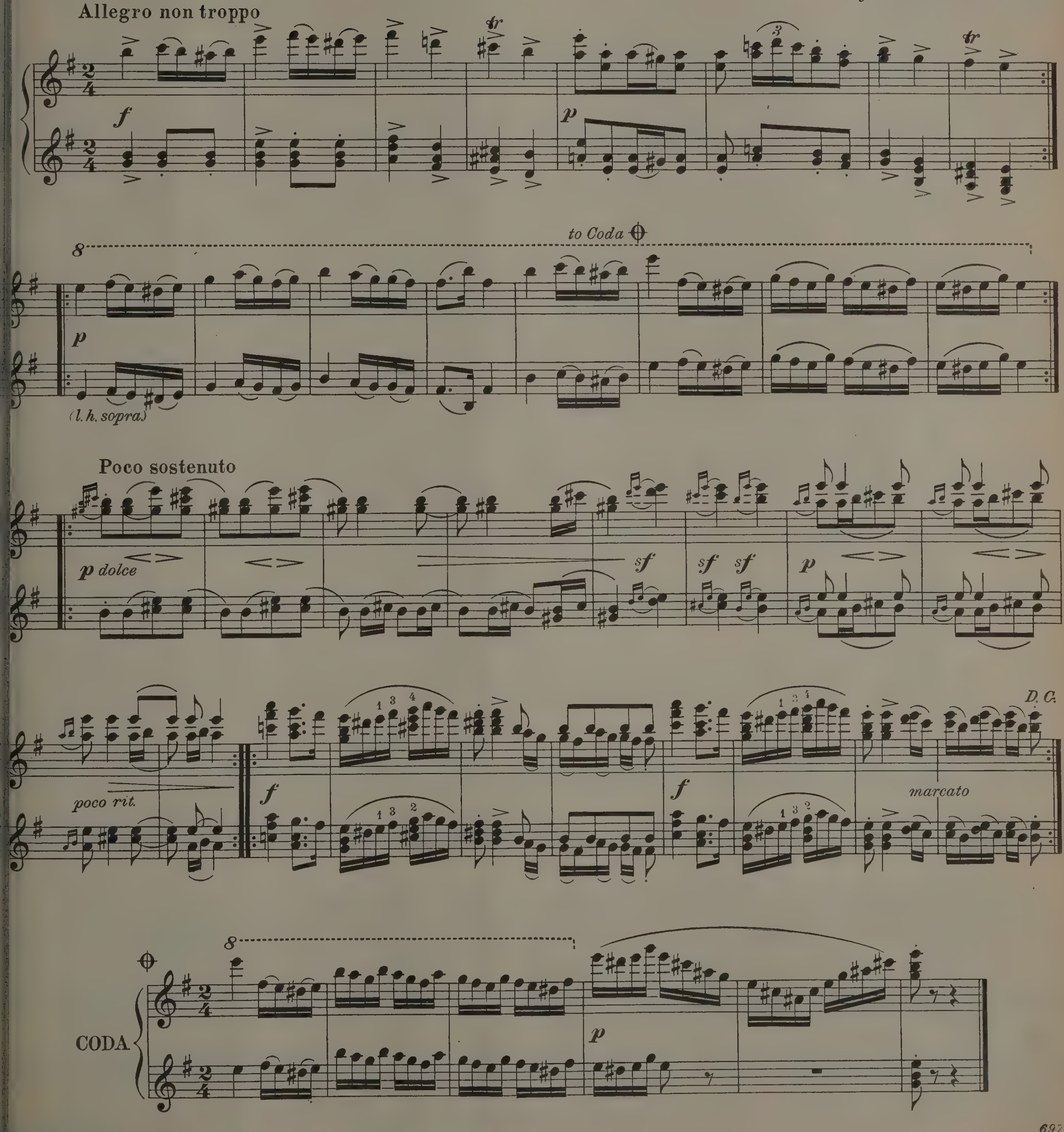

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- Gt. full (no reeds)
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- Sw. to Gt.
- Gt. to Ped.

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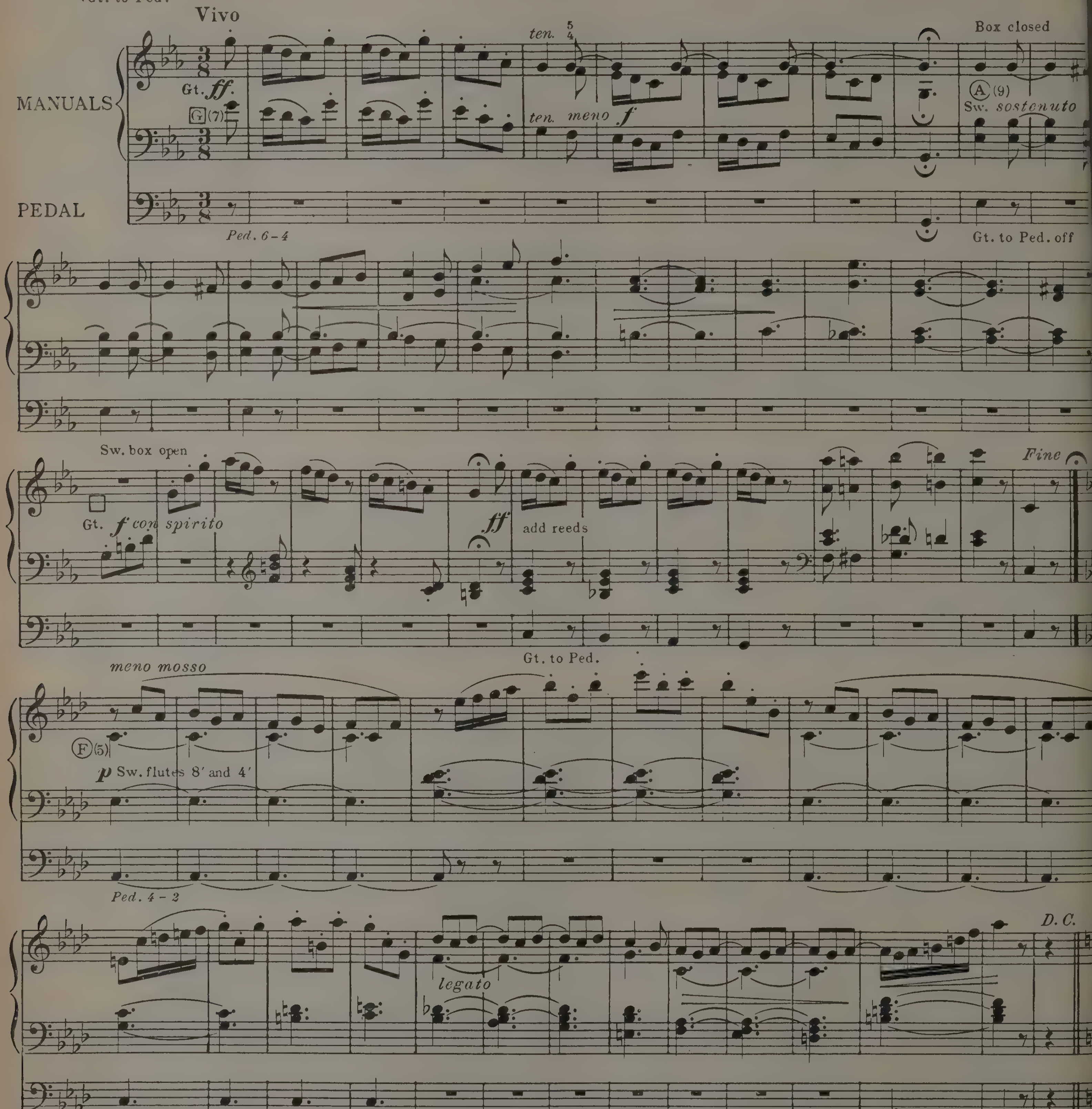

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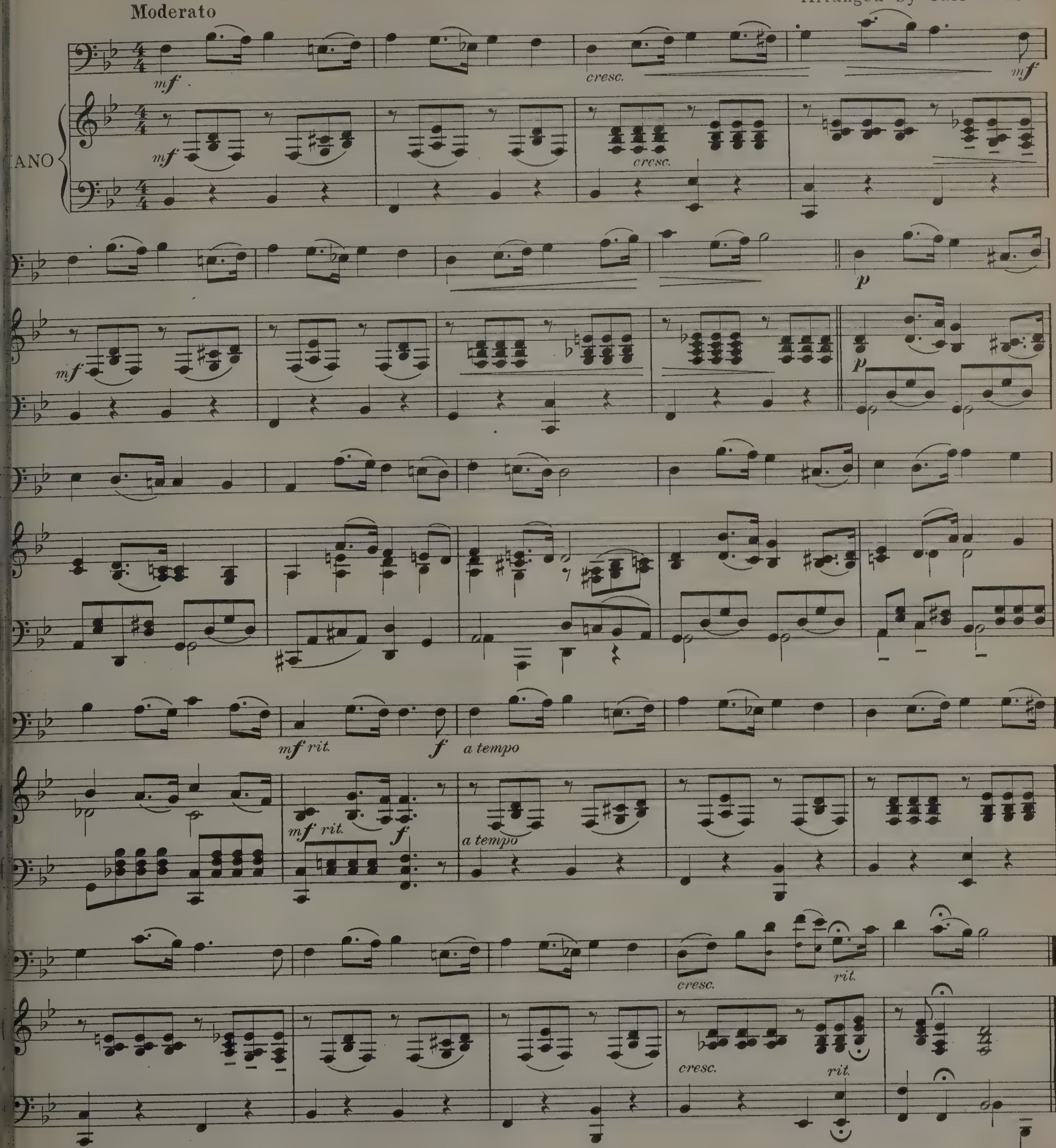

Grade 1.

ON THE TRAPEZE

Gracefully M.M. ♩. = 88

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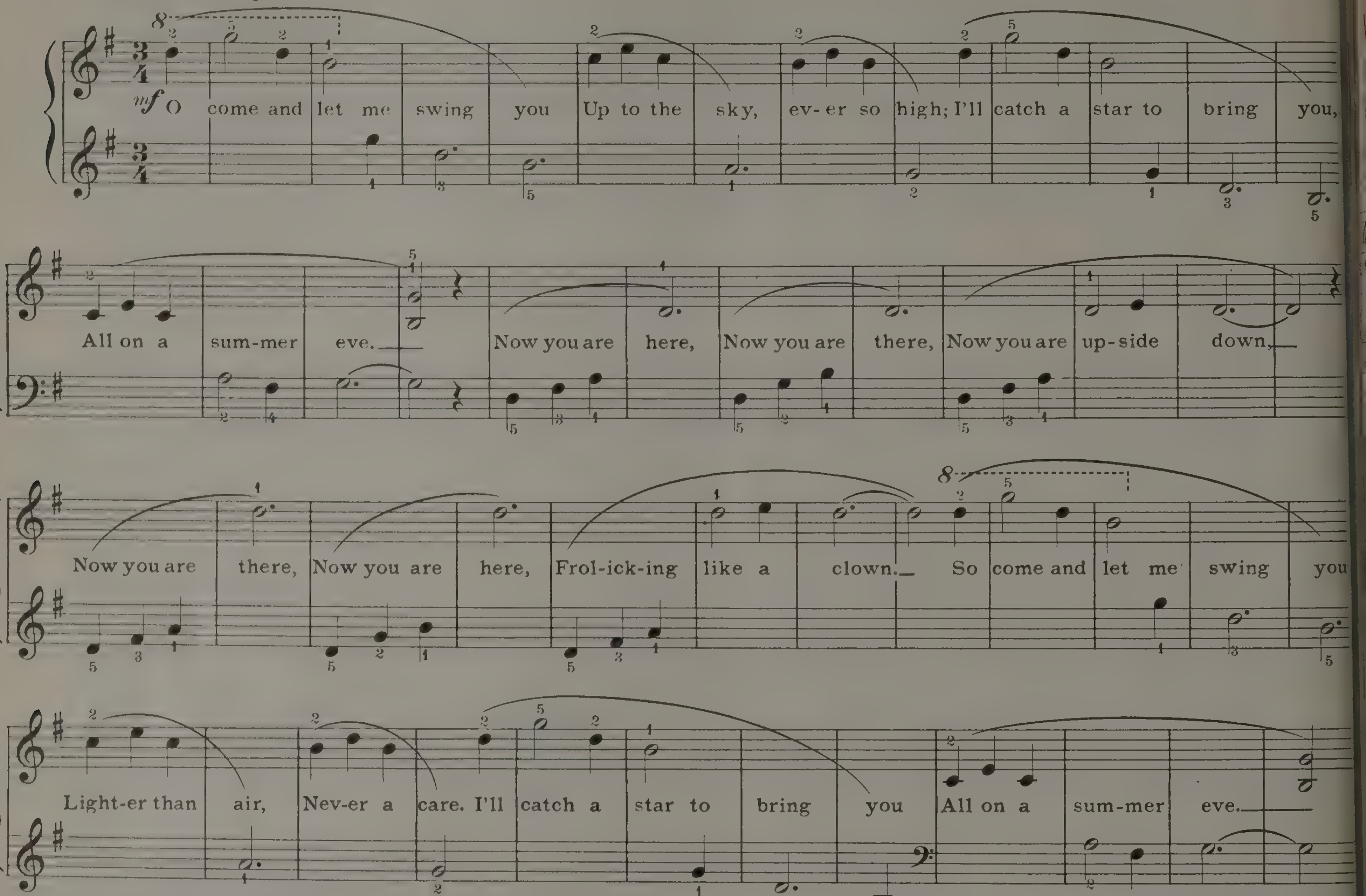

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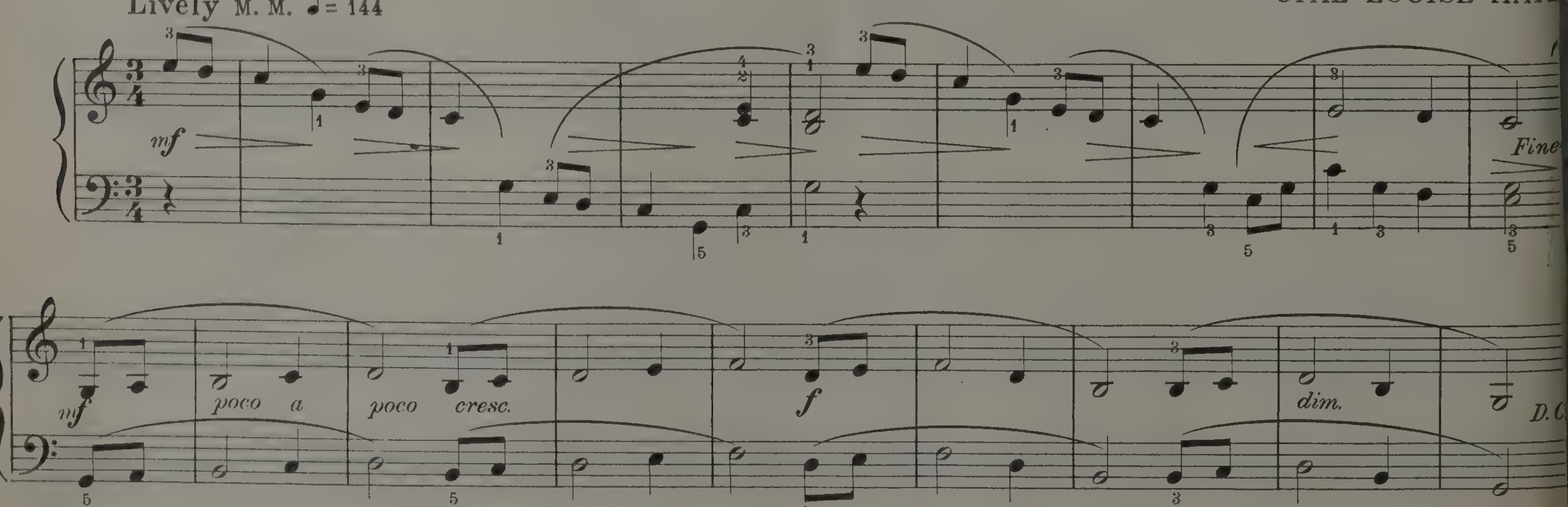
Lively M.M. ♩ = 144

OPAL LOUISE HAY

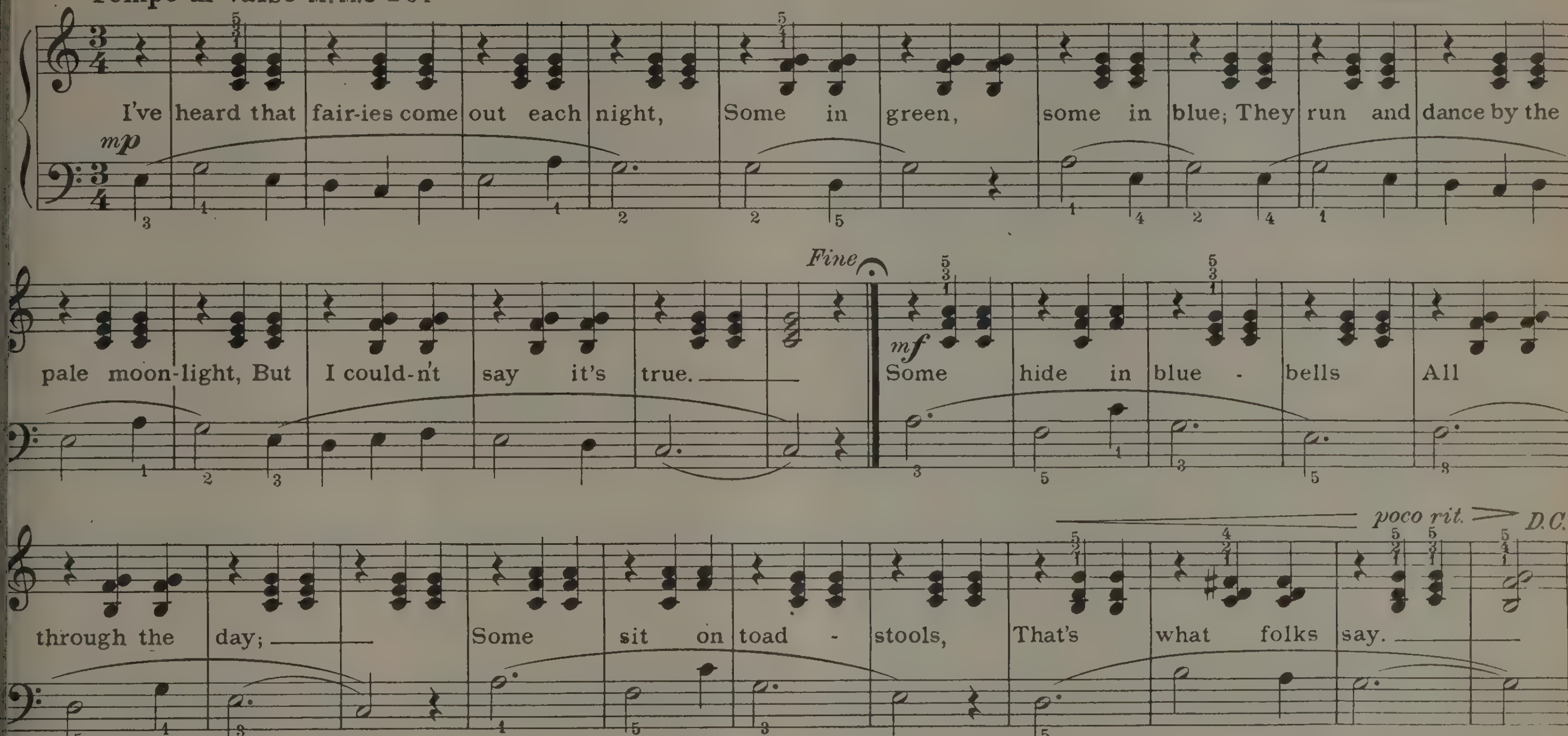


FINDING FAIRIES

ade 1½.

SIDNEY FORREST

Tempo di Valse M. M. ♩. = 54

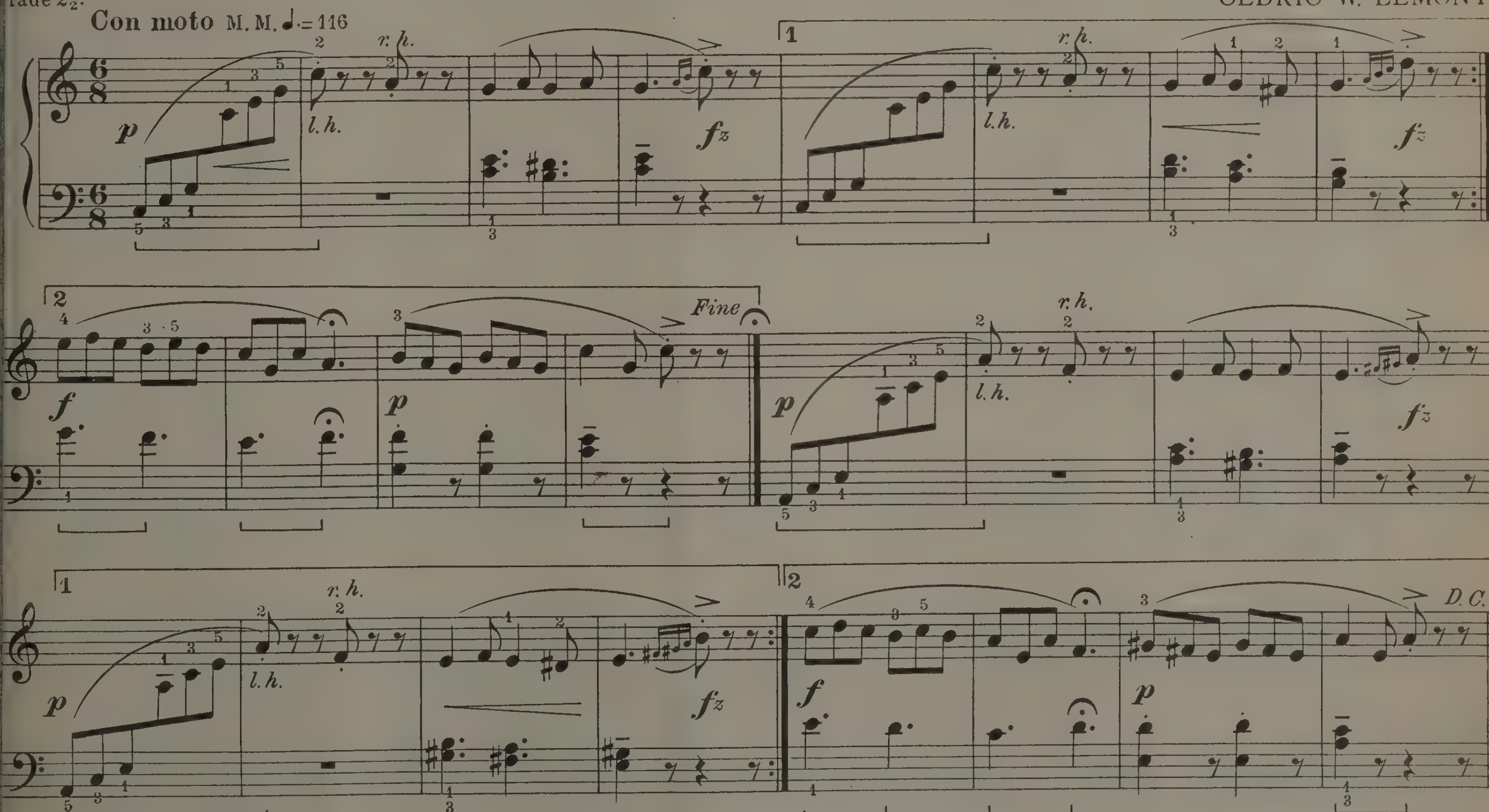


HALLOWE'EN PRANKS

rade 2½.

CEDRIC W. LEMONT

Con moto M. M. ♩. = 116



With lesson by Dr. Guy Maier on opposite page.

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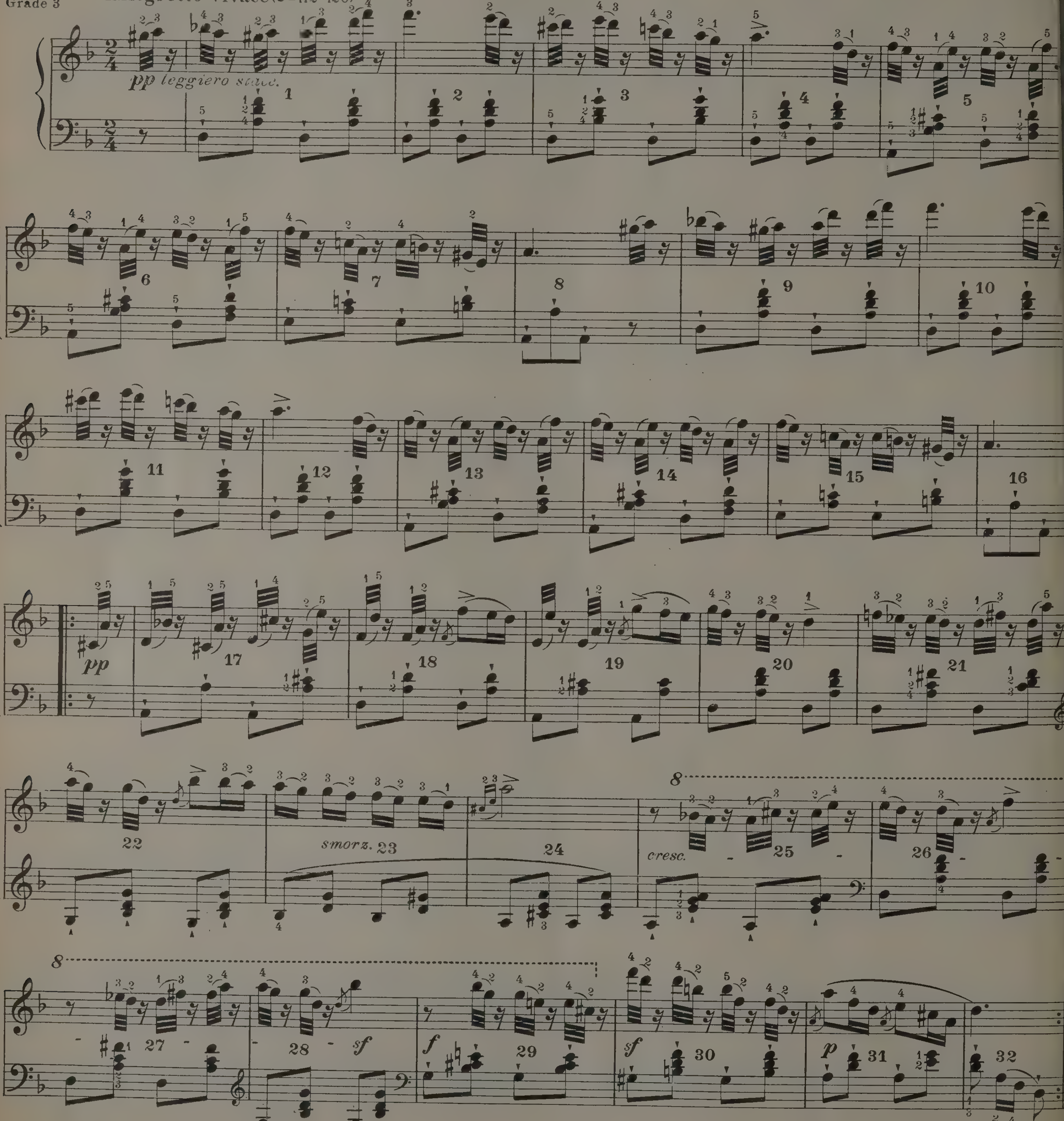
(TWO-NOTE PHRASE GROUPS)

Light touch, with quiet hand.

Grade 3

Allegretto vivace (♩=112-120)

CARL CZERNY, Op. 335, No



The Technic of the Month

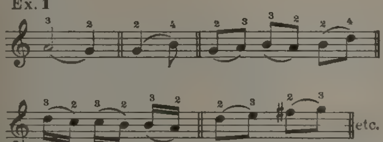
Conducted by *Guy Maier*

Two-note Phrase Groups
(Czerny, Opus 335, No. 6)

Isn't it shocking to discover that most students do not know how to play two-note phrase groups? In all the years of my teaching I have seldom come across pianists who take the trouble to play such figures well. Why is this? Simply because teachers are notoriously slipshod in clearing up, technically as well as musically, this important point.

Without good two-note phrase technic it is impossible to play Bach, Beethoven, Mozart, in fact *any* composer adequately. All music abounds in slow and rapid figures like these:

Ex. 1



To play such groups well is a highly complicated process. Everyone knows, of course, that the first (strong) tone is stressed, and that the second (weak) one is lightened. But we must also remember:

(1) that the first tone is usually played with a down touch, with arm in slow tempo; with finger in rapid speeds.

(2) that the first tone is not only louder but slightly longer in time duration than it would be without the phrase line.

(3) that, consequently, the second tone is played later, and is, of course, much shorter.

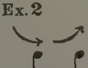
(4) that in rapid tempos the second is played exaggeratedly softly, sometimes *staccato*, and often almost to the point of inaudibility.

(5) that the second is played with an up touch, arm or finger.

(6) that no two-note phrase "feel" is possible if both tones are played with the same touch.

(7) that any excess movement, or additional preparation of arms or finger, *after* the first note is played prevents the proper execution of the second note. In other words, two-note phrase figures are played simply "down-up"

Ex. 2



and not "down-up-down," "up-down-up," or any other way.

(8) that rapid successions of two-note phrase groups in scales are more effectively played if 2-3 or 3-2 are used.

(9) that swift two-note figures are impossible without a light, floating elbow.

(10) that, in practice, there should be a slight overlapping of the two tones, the first note held over (*legato*) for an instant as the second is sounded.

Whew! I'm sure you are as surprised as I am to find so much to think about in playing those persistent little figures!

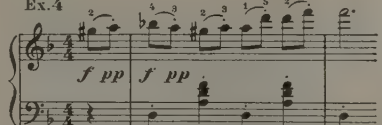
Practice the Czerny study on the opposite page as follows:

(1) Very slowly in straight *legato* eighths, disregarding the two-note phrasing:

Ex. 3

(2) Then slowly, with very exaggerated "down-up" phrasing, playing the down tone long, *legato* and *forte*, the up tone late, *pianissimo* and very short.

Ex. 4



(3) Same way, but more rapidly in sixteenths.

Ex. 5

(4) For lightness, and paper-weight arm, play the twotones exactly together with delicate *staccato* (from the key-tops). Be sure to play the two tones simultaneously, and don't stress either; watch correct fingering.

Ex. 6

(5) Left hand alone, for instance, relaxed, hand-flipping preparation.

(6) Now, for contrast, play the first tones as grace notes to the second. Don't accent the second notes, but gently rotate your forearm toward

(*Continued on Page* 706)

School Music Broadcasts Everywhere

(*Continued from Page* 654)

The spirit of seasoned troupers—even the stoical calm of martyrs—was evinced by one group of young people when, during a broadcast, excitement proved too much for one of the players and he became ill—unfortunately, suddenly and patently ill. He remained as inconspicuous as possible; whatever emotions were felt by the others were concealed beneath masklike faces. Eyes remained concentrated on notes and on the conductor; ears apparently heard nothing but music; to all appearances not a muscle so much as twitched. The young performers were on the air, and *the show must go on*—regardless of personal feelings.

One of the musical directors sums up broadcasting on the "Music and American Youth" program pretty clearly in a few words. She says: "We have to assume many chances in our work in the schools, but let me nominate a broadcast that involves some five hundred performers, to say nothing of several times that many coöperators, as one of the largest gambles, as well as one of the most rewarding in values to the student body and in community interest." She lives in Kansas City, Missouri, where community interest in this program is so extensive that it is broadcast from the stage of the Municipal Auditorium. The program of songs is sent into every elementary and junior high school in the city months before the big day, and with a copy of the program goes a letter which tells of the forthcoming broadcast and explains that those children who show the best advancement musically will be chosen for the broadcast. This arrangement makes the broadcast important to teachers, students, principals, and to the community at large—for what is of interest to the children in the schools is carried with them into the homes.

Because the National Broadcasting Company, over whose red network the programs are broadcast, has studios in large cities, these population centers are the points of origination for the performances. In many instances, however, suburban and rural pupils are also participants. It is manifestly impossible to pick up all the schools in the country, and so the work of selecting those that are to give performances is done by a Music Education Broadcast Committee, a group of men and women who are representative of six central conference groups, in turn representative of various geographical divisions of the United States. Working in close coöperation with the Committee are the New York and Chicago educational directors for the National Broadcasting Company. Any musical student group is eligible to audition, and upon a capable musician appointed by the Committee rests the decision as to whether or not the group auditioned shall be granted the privilege of broadcasting. One interesting discovery is that neither the size of the community nor its location seems to have any weight in determining the worth of the presentation as demonstrations of music training in the schools.

Already rehearsals are under way for the 1941-42 series of programs; schedules are being made, soloists chosen, musical numbers selected and timed with precision; already there is an advance tremor of excitement. For November will soon be here, and then the "Music and American Youth" programs will be on the air.

Rameau's Inspired Thoughts on Voice Culture

(*Continued from Page* 669)

whose operas produced so powerful an impression on Gluck when he visited Paris in 1746. But, apart from all this, there is much in the foregoing quotation that remains true for all time. In singing, as in every art, it is always the little more, or the little less, which makes all the difference. It is the difference between the harsh, grating tone of the uncultured singer, pianist, or violinist, as the case may be, and the full, limpid singing, or brilliant tone of the accomplished artist. It is the difference between the work of an artist which fills us with enthusiasm, and of that which leaves us cold and uninspired. This exact and vital precision, on which everything depends, can, to a certain extent, be taught, but in the higher manifestations of art, it cannot be reduced to an exact science, but is due to the aesthetic sense of the artist.

After these preliminary sentences, Rameau proceeds to give an exposition of his vocal method of producing the most beautiful tones possible from the voice. The summary of our author's method, its fundamental principle, may be set forth in the axiom formulated by Rameau himself as follows: "Train yourself to avoid constraint" (*Prendre la peine de n'en point prendre*). This principle he repeats again and again, as though he could not sufficiently make us realize its importance. He has a word of warning for those singers who are in too great a hurry to reach their goal.

"By exerting one's self too much," he says, "everything is lost. Imitate those children who have just learned to walk: they do not dare to press forward, because they feel that they will fall. But patience escapes: one is impatient to arrive, and one never does arrive: a false road has been taken: great efforts are made to continue. Useless cares: a considerable time is lost. Despair sets in, and the only consolation one can find is in attributing to nature, faults which have their roots in bad habits."

Let us now consider a few points about posture: the position of the body, and here again, we quote Rameau.

"The body should be held gracefully, and one *should feel the greatest possible flexibility in all its parts.* Indeed this is a general principle of all the arts of exercise. But this gracefulness, this flexibility of body cannot be attained where there is the least constraint. Consider again, the actor. If he is capable of feeling, he completely surrenders himself to it, and this, with the whole soul: his gesture, the play of his countenance, all express his emotion: in him we see nature herself at work, and art is hidden by this art alone: the art of being natural and unconstrained. Indeed, feeling is a gift which demands from the mind, all the liberty that is possible, the least reflection destroying every natural function. This principle of naturalness and unconstraint is of special importance in the emission of breath so necessary for the formation of tone. "All perfection in singing, all its difficulties, depend upon the manner in which the breath is emitted for the formation of tone," says Rameau.

Breath Only, Is Controlled

"The breath, indeed, is the only thing in voice production over which we have any control. With regard to the muscles of the larynx, all we can do is to allow them liberty to follow their natural movements. When the breath is emitted from the lungs with too much force, the throat becomes compressed, and the voice is robbed of its flexibility. On the other hand, any constraint caused by anxiety for a proper gracefulness of style, for an appropriate inflection of the voice: *efforts which are not recognized as efforts because of acquired bad habits,* these are the true obstacles to beauty of tone, and flexibility of voice." The tone becomes "throaty," the voice trembles, and beauty of tone becomes impossible. The maxim of the old Italian singing masters, "Spin the tone," is the correct one. All our attention, all our will, should be directed towards emitting the breath almost in the same manner as when we wish to speak. When the speaker is occupied only with the thought he wishes to express, the tones of the voice are produced without effort. It should be the same with the singer. Occupied solely with the feeling he wishes to express, everything else should be so familiar to him that he does not recognize nor require to think of it: for when the mind is distracted by two different objects at the same time, these tend mutually to destroy one another, and so hinder the attainment of the object aimed at.

"But all these, beauty of tone, strength of tone, range and flexibility of voice, depend on this principle or principles: 'Train yourself to avoid constraint,' not only in the throat itself, but in every part of the body, which should be, so to speak, lifeless, during the time that the breath is omitted."

To Combat Prejudice

Rameau remarks that he would not have entered into such a long digression on the importance of this absence of constraint if he had not felt himself compelled to combat the "innumerable prejudices" which exist about the formation of the voice; and the chapter concludes with still another repetition of this fundamental principle; the singer should examine himself continually to discover whether he is permitting in himself the least effort, the least constraint, and with the wise recommendation to those who sing badly to give up singing altogether until they are able to feel in themselves all the liberty and freedom that are so vitally necessary.

May I in closing say that it is fitting to analyze the reason why we sing?

The young student hears much about the necessity for technical equipment in many directions; he does not always hear enough of the need for his growth as a man and a thinker, so that if he does finally develop some vocal technic he may turn it to some useful purpose. There is pupil after pupil, to say nothing of the singers, to whom the music and poetry of a song mean nothing. Their whole thought is engrossed in the production of certain tones, and whether or not they expressed anything by their singing does not, apparently, cause them the least worry.

This is the true cause of many artistic failures. The singer does well enough so far as the making of tones goes, but nobody takes any interest in his singing. Why? Because he merely makes tones instead of singing about something. What does an audience care about a singer's method of tone production, or where, or with whom he may have studied. Ninety-nine persons out of every hundred are not in the slightest degree interested in any of these things; they wish the singer to be able to give them expression of beauty, show them the things which great artists have done, which they can appreciate but can not do for themselves. If the singer will do this with convincing force they willingly go any distance to hear him: but they are not interested in hearing merely a display of technical skill. Quaint old Dr. Johnson was somewhat cynical when he said: "Music, of all noises, is the least disagreeable," and it must be recognized that music is a great art.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Baritone Who Tried to Sing First Tenor

Q. I took lessons for one year when I was twenty-one and my teacher said I had a good baritone voice. Due to lack of tenors, he pushed me up among the first tenors in the Glee Club. By the end of the year I had a severe case of thyroiditis which took three months to cure and then I discovered I could not sing at all. Now at the age of thirty-eight I have had the opportunity to take vocal lessons and to sing in a trained choir. But my voice teacher says there is something wrong with my throat. He says that my voice sounds as if I were singing through a comb wrapped in tissue paper. I am also constantly clearing my throat. What is wrong with my vocal cords? Is it hopeless or can I, by the right kind of practice, remove the trouble?—P. S.

A. You are just another of those unfortunate young singers who, because of a lack of tenors, was persuaded by a rather self seeking conductor, to sing beyond the natural range of your voice. How a sane person can expect a baritone to sing first tenor for a year without injuring his voice is beyond our comprehension. It seems more than likely that you emerged from this year of torture with laryngitis rather than thyroiditis and the inflammation seems to have extended to the crico-arytenoid and the thyro-arytenoid muscles. When you attempted to approximate the vocal cords these muscles refused to act firmly and resiliently, with the result that the aperture between the vocal chords was too great and you either could not sing at all as the result was thirteen years ago, or your voice sounded as if you were "Singing through a comb wrapped in tissue paper" as it does now. Please have a thorough laryngoscopic examination of your entire throat including the larynx by the best throat doctor in your neighborhood. Your constant clearing of the throat suggests some nasal catarrh, but one cannot be sure without an examination. If you find catarrh, have it cured also. That your voice survived this grueling experience at all, suggests that there may be some hope for you and that neither your cords nor the muscles of the larynx are incurably strained. You need first the attention of a good doctor and afterwards some lessons from a teacher who will discover your true range, and show you how to produce your tones well within it, comfortably and easily.

How to Help an Inferiority Complex

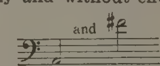
Q. I am a girl of almost fifteen and I am studying for an operatic career. Unfortunately I have a handicap. I have no self confidence at all, and whenever I think or know that someone is listening to me, my throat closes up and my voice shakes. I want to overcome this while I am still young, and I should be very grateful if you would advise me through The Etude what to do for my self-consciousness. Some of your advice to others has been invaluable to me, also the other articles on vocal work of all kinds—S. S. W.

A. Please read our answers in the May, 1939, issue of The Etude, to other inquirers who are suffering with a similar trouble. You seem to have an inferiority complex, an inordinate fear of the criticism of others. Fifteen is rather an awkward age. A girl at that time is no longer a child and is still not quite a woman. As you grow older and associate more and more freely with the girls (and boys, too) of your own age, a great deal of this self-consciousness will disappear. You must force yourself to sing before others. Perhaps some singing lessons in a class might help you. You will soon discover that you are not the worst singer in the class, and this will give you confidence. You will soon get accustomed not only to singing before others, but also to being criticized before others, which is quite the usual thing when you are on the stage. Be sure that you walk and talk properly; be particular about your personal appearance and your manners. Try to be pleasant to everyone, no matter how difficult the circumstance surrounding your meeting may be. Work hard at your music and your languages, and you will soon become so interested in them that you will forget to be conscious of yourself.

The Baritone Voice

Q. Kindly give me some information concerning the baritone voice. What is the average range of a baritone and what book, or books of vocalises would you suggest as best for a baritone? Thanking you I am—C. K.

A. The baritone is the natural male voice, and therefore there are more baritones than either tenors or basses. Individuals differ greatly, and hence it would be rather difficult to indicate an average range for the baritone voice. But if the baritone can produce full, rich, manly tones of good quality and well under control and if he can say his words clearly and without effort between



he is doing very well. Some operatic songs require a half tone or two higher and some a half tone lower, but these are unusual and need an exceptional voice. Please read our answers in many previous issues of this magazine, concerning the baritone voice. 2. It is, of course, a matter of opinion just what vocalises are best for the baritone voice; some teachers prefer certain books and other teachers quite different ones. Our own opinion is that the book of vocalises selected is not of nearly so much importance as the method of voice production adopted. Try to find someone who will teach you how to control your breath rather than waste it, how to sing easily rather than how to scream, and how to form vowels and consonants without interfering with your tones. The rest is more or less a mere question of "Studio Practice."

A Letter from a Worried Canadian Mother

Q. I have a girl of eight, whose voice has promise and who has sung in our little concert meetings since she was three. We live on a farm, and there is no one to tell me anything. I have been teaching her piano from that splendid book, "Music Play for Every Day." She sings from low B-flat to high D. Are there any rules for her to follow? She likes to sing around the place at the top of her voice, so one can hear her a quarter of a mile away. Won't that strain her voice? I do want her to grow up with a nice voice.—Mrs. J. C. K.

A. You may have read, in various issues of THE ETUDE, our advice to several anxious parents. If you have not done so, please read it. A child, especially a girl of eight, is undeveloped in every way, physically, mentally and vocally. Until she has turned into a young woman, a condition which varies with the individual, but which usually occurs somewhere between thirteen and sixteen, you cannot expect her voice to be "settled." You cannot hurry her development. You can educate her only in the usual school studies, in music and in languages, watch over her health, her manners, her associates, and control her tendency to scream as best you can. Few children harm their voice during the period of childhood. Their vocal muscles are very resilient, and they seldom strain them. After fourteen, her real voice-training may commence. She should be careful, from that period on, how she sings, when she sings, what music she sings and with whom she studies, if she shows a good voice, musical talent and a pleasant personality. Please do not nag her. Many a child has developed an inferiority complex, because a nervous and unusually susceptible parent could not leave her alone, and allow her to develop along the lines of her own individuality. Anxiety for the future of his offspring is common to man and the other animals. However, man's superior intelligence is supposed to help him to control it.

Our Musical "Good Neighbor" Policy

(*Continued from Page* 656)

singing songs for the next Carnival. The people choose the ones they like and continue to sing them until the next Carnival is over in December, when they start on a new round of songs for the following year.

"Other Brazilian songs come from the Indians, and there are also the romantic or satirical 'fados' stemming from Portuguese settlers. Some of the percussion instruments used in Brazil, besides drums, are the growling puita, the rattling xucalhos, the macumba and the recoreco.

"Heitor Villa-Lobos, whom I have known since I was about eighteen, is not Brazil's only talented composer of serious music, but his talent is by far the most outstanding. He is head of musical instruction in the public schools of Rio de Janeiro and has trained the children and soldiers to sing. In fact, everyone sings in Brazil now. By dint of hard work, he has succeeded in having choruses of as many as sixty thousand voices! He has become a politician as well as a composer. Some have written that he is not appreciated in Brazil as he is in other parts of the world. This is not quite true. At first, perhaps, some Brazilians who were not familiar with his idiom did not understand. Now they are hearing his music more than before, and are learning of the esteem in which the world holds him. They are very proud of him and of his work.

A Prolific Composer

"This composer has a great capacity for production. He has composed more than fourteen hundred works. Sometimes he has literally drawn his musical material from all the people who comprise Brazil, but more often his tendency is to alter a folk tune as he employs it in a major composition. His main instrument is the violoncello. Although he does not claim to be a guitarist, he also plays that instrument well. He is, however, such an excellent musician that he can take any instrument in the orchestra and play it when he needs to demonstrate how the music should go! An amusing incident happened here in the United States when one of your major symphony orchestras was scheduled to play one of his compositions. With the score and orchestral parts were sent two large boxes of Brazilian percussive instruments with instructions in Portuguese. Unfortunately, no one in that city understood the instruments or the language, so the situation never was solved to everyone's satisfaction.

"My special friend was Villa-Lobos' wife, an excellent pianist who helped her gifted husband a great deal. One day, just before a concert, she came to me saying that the baritone soloist for that same evening was unable to sing and that I, a soprano, would have to substitute for him. Together we went over the new score, trying frantically to get it into shape in the few hours that remained. The concert was given on schedule, and I sang the baritone solo although I was mentally exhausted at the end. It was a difficult task, but it was such wonderful mental exercise that I was grateful for it afterward. Now, when I rehearse with groups who are preparing to present these difficult Villa-Lobos compositions for orchestra and chorus, I often have to sing all the parts: soprano, tenor, alto, baritone at times—a sort of prompter for the chorus. I enjoy it because it teaches me to think quickly. Another wonderful experience was mine many years ago. I have always been grateful for the fact that life once forced me to earn a living singing in nightclubs, for there I learned how to hold an audience of people who had come merely to chat and drink, and how to keep them asking for encores. It was one of the best lessons I ever learned, and the training was rigorous and beneficial.

Many Other Writers

"That Villa-Lobos is the recognized leader in Brazil there can be no doubt. In one other country in Latin America there is a composer who is recognized as the leader purely because of his ability to push himself forward, while actually the creative work of others is superior to his. This is not the case with Villa-Lobos. His music alone creates the atmosphere of greatness; his talent is outstanding.

"There are many other composers of genuine talent in Brazil. Some now have passed on, leaving us with a fine tradition to follow. Others are still with us. Both Francisco Braga, who wrote *The Angels' Serenade*, and Carlos Gomez, who composed *Il Guarany*, were Brazilian composers who had Negro blood. Fructosa Vianna, Lorenzo Fernandez and Camargo Guarnieri are also Brazilian composers of splendid talent. Jayme Ovalle was a gifted guitarist who went to London to work in government service. When he returned to Brazil he brought with him many imaginative compositions for piano, for voice, and for symphony orchestra. Nepumoceno, of Brazilian Indian descent, was the first to use Brazilian folk music in his creative work. H. Tovares is a composer from northern Brazil, who gives to Brazilian folksongs a harmonization which is apt and exact and which does not lose the original flavor of the songs. His charming small songs with rhythmic accompaniments go well with audiences after they have heard many modern songs, but he has not been so successful in his ambitious efforts to write in larger forms. There is also an amusing tale of a composer who made his reputation in Brazil by taking a Chilean song, putting Brazilian words to it and publishing it as his own. He was sued, but by the time the suit was over he was famous!

"The people of these United States have many misconceptions about Latin America. Only one person in a hundred knows that in Brazil Portuguese is spoken instead of Spanish. Some people are surprised when they hear that we have no racial prejudices, but then they go to the opposite extreme and think that all Brazilians are negroes! This, of course, is not true, although many of our most cultivated people are colored. Our lack of prejudice is shown in our music to the extent that we openly recognize the tremendous influence that negro music has had on Brazilian music as a whole. In North America, negro music has also had a tremendous influence on the creative output of a large percentage of the leading composers, some of whom are glad to admit it and some of whom either deny it purposely or inadvertently overlook it. Gershwin, Jacques Wolfe, Virgil Thomson, Harold Morris and John Powell are some of the white composers who recognize the source of much of their inspiration, while in men like William Grant Still, Clarence Cameron White and others the influence is obvious because they are actually colored.

"The music-loving public is so much larger here than in South America that it is not easy to make comparisons. In general the audiences in these United States are grateful. That is to say, one enjoys performing for them. They are curious to see what each new artist brings, and they are eager to learn more about their neighbors to the South. They are sometimes not as discriminating as one would like, but that is not occasioned by lack of taste. It is caused by the lack of a certain education in modern musical fare. In concerts, the same compositions are played over and over again, so that audiences here have very little opportunity to hear and cultivate a love for unusual music. Then, to be able to understand any form of modern art, one must know thoroughly all the other forms, and be acquainted with the lives and thoughts of those who create them. In North America there are many people who give little thought to the arts. They are absorbed in trying to obtain money to buy a better home, better car, better clothes, better food. Then they think they will be happy! On the other hand, there are many who patronize and practice the arts and who give thought to the spiritual and cultural necessities of life.

"This country is so busy and so energetic that it is amazing how time slips away. Many things come up, and in the end one is forced to realize that one's time is no longer one's own. Nevertheless, one accomplishes a great deal here.

"Your State Department has asked many leading American artists to tour Latin America, just as I am singing here in North America, and to bring your culture to those audiences. It is to be hoped that each artist who goes there will hear and learn to love our music and bring it back to his audiences here, for I am growing to appreciate many of the songs written by your composers, and am planning to sing them in concert soon. Some North American composers even have said that they will write songs especially for me.

"It is this sort of musical reciprocity that will assist the 'Good Neighbor' Policy materially. Every musician and music lover in this country and in Latin America, as well as every concert artist who goes from one country to another as cultural ambassador, can help the President to carry out this plan.

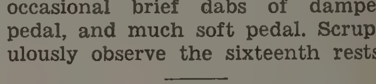
(*Continued on Page* 708)

Technic of the Month Two-note Phrase Groups

(*Continued from Page* 703)

them. Hand should be kept quiet!

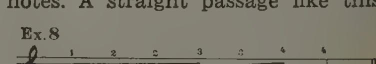
Ex.7



(7) As written. Note how much this sounds like number 6; in fact, if you play very fast, the two ways are practically indistinguishable Use only occasional brief dabs of damper pedal, and much soft pedal. Scrupulously observe the sixteenth rests.

Czerny's own tempo, ♩=138, seems too fast. Try it, and see for yourself! If you have difficulty with rapid two-note groups, you are not playing economically enough; for example, you are using too much arm, or your down-up touches are not sufficiently contrasted, or you are playing both tones too evenly. Don't forget that the charm and effectiveness of such phrase-groups depend on the inequality in time and tone of the two notes. A straight passage like this,

Ex.8



becomes rhythmically and musically transformed, the moment it is written like this:

Ex.9

Here's a toast to those gossamer, fine-spun, whirling two-note phrases which we all covet!

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Can you send me some information as to how the stops of a Hammond organ differ from another instrument and so forth?—E.M.A.

A. We suggest your perusal of "Dictionary of Hammond Organ Stops" by Irwin and "Playing the Hammond Organ," either of which may be secured from the publishers of The Etude.

Q. Recently a discussion arose among our choir members as to an interlude being played between verses of a hymn for congregational singing. Is this an old custom which has become outmoded, or is it still generally used?—C.A.P.

A. We doubt whether the interlude between verses of the hymns is in general use at this time. Whether or not it is used will depend on the authority of the church in question. Personally, very infrequently we improvise the equivalent of the verse of the hymn (generally once only) between certain verses, in order to make it long enough for its purpose, but we do not often resort to this use.

Q. A group of us would be glad to have you settle a discussion which we have had on the playing of the accompaniments in "The Messiah." The illustration enclosed will, I think, make our problem clear to you. Is there no published organ accompaniment to this oratorio?—T.B.

A. Assuming that the accompaniment is to be played on the organ, we, in both instances, prefer the more sustained interpretation. We are quoting part of your first example as an illustration—our preference being accompaniment No. 2.

1

2 or

Similarly, in the second example you send, we prefer the more sustained accompaniment with the suggestion that the second chord have the addition of a g in the right hand part, which is absent in the sustained interpretation, but present in the original. If preferred, the eighth notes in the lower part may be played as in the original. We do not know of any published organ accompaniment for "The Messiah."

Q. Will you give me some information on how to use the different stops on a one manual reed organ? List of stops is enclosed. Also advise me as to use of knee swells.—H. E. W.

A. We will endeavor to assist you by giving you some general information about organ stops, and suggest that you experiment with them for effects. 8′ stops speak at normal pitch (same as piano). 4′ stops speak one octave higher, and 2′ stops two octaves higher. Vox Humana on the reed organ is a tremulant, producing an undulation on the stops being used. Octave coupler brings into action notes one octave away from those being played. The right-hand side knee swell generally increases the volume of tone produced from the stops being used, while the knee swell on the left hand side brings into action all the speaking stops. Opening both knee swells should give the full power of the organ without alteration of the stops drawn. The tremulant stop should not be drawn when the "full organ" is used. Since the stops are divided between treble and bass, solo effects may be secured by the use of a louder stop on one portion of the keyboard with accompaniment on a softer stop in another portion of the keyboard. These solo stops may be accompanied by a softer 8′ tone, or a 4′ or 2′ tone, provided the accompanying notes can be covered by the range of the softer stop being used.

Q. Please send a list of firms selling reed organ parts and accessories.—C.W.

A. We suggest your communicating with reed organ builders and are sending you information by mail. Perhaps the builder of the organ used for the recital (program of which you enclosed), who is located in your city, can give you necessary information.

Q. I am an organist and choirmaster of the Cathedral here, and we have a three manual organ—installed twenty-five years ago—tubular pneumatic type. For the past five years, during the winter months, this instrument develops a lot of trouble with sticking notes, ciphering and so forth. During the winter the church is heated only when services are held, and sometimes the temperature in the church is ten below zero. When services are held, the temperature is in the neighborhood of sixty-five or seventy degrees above zero. Do you think the expansion and contraction is the cause of the trouble?—J.H.

A. Assuming that your heating conditions and so forth have not changed during the period since the installation of the organ, it may be that conditions in the instrument have changed—such as pneumatics needing renewal—and our suggestion would be that you have an expert organ mechanic examine the instrument and make a frank report on its present condition.

Q. I play a two manual organ with mechanical action. The only pedal stop is a 16′ Bourdon which is rather loud. Could a 16′ pedal Lieblich Gedeckt be added to the instrument, as an extension of some manual stop such as the Stopped Diapason or 8′ Violin? Please give me some idea of the cost.—G.R.C.

A. It is possible to obtain a soft Lieblich Gedeckt pedal stop as an extension of the manual Stopped Diapason 8′, but we suggest that you consult a practical organ mechanic or builder as to the practicability and cost of such extension on your instrument. The 8′ Violin would not be a proper stop for use in securing a Lieblich Gedeckt extension, unless it has a stopped bass covering the range necessary for the use of the pedal board.

Q. Some time ago I was elected Director of Music in my church. When giving the numbers to the Pastor for the Bulletin, I have been listing the singers of specials by their first names. For example: Mary Smith, Soprano; Jean Brown, Alto; Joe Green, Tenor; Bill Jones, Bass. Have had no complaints until now. I listed them in this way because directors of choirs from which I came had done so and I thought it correct. Is there a rule about this? Is it unprofessional, or would it be preferable to write Mrs. Smith and Mr. Green and so forth?—P. M. C.

A. While we do not know of any set rule in the matter, our preference, like your opinion, is to list the singers as Mary Smith and so forth, although we would hesitate about using "Joe" and "Bill" as suggested. Our preference would be "Joseph" and "William."

Why Not Study the Violin?

(*Continued from Page* 677)

position, while making finger adjustments with mathematical precision, than on a "musical ear." The hand and fingers may be prepared for this work, and they will develop a certain amount of strength and control, through table exercises both passive and active. A light massage with stretching exercises also is helpful. After these exercises, the fingers are ready to be taught their respective places on each of the four strings. They should be made to fall strongly, but without undue force, on each designated spot, and they should be raised with elasticity. Each finger should be taught in turn without the bow. When the bow finally is employed, melodies may be played that require the open strings and the first finger. Then add in turn the second, third and fourth fingers. The exercises at this point should include those for the study of intervals—that is, thirds, fourths, fifths and sixths. The study of intervals will show note relation over the four strings in any position. A loosely quiet hand and a "listening ear" with fingers that have learned the step and half-step, and where to place them, will lead to correct intonation. It is said of the violinist, Maud Powell, that she carried lanterns in the tips of her fingers, so true was her intonation. It is not magical lanterns a pupil needs, but a feeling for distance, a sensitivity of touch and a "listening ear," all of which can be acquired.

The real study of the violin begins after the preparation has covered and eliminated the difficulties at the start. Violin playing cannot be picked up by mere chance, and the art of teaching the violin is not generally understood. However, what is to be learned can be taught. The teacher must be able to vision the possibilities of each pupil and lay out her course accordingly. From the beginning to the end, she must be capable in all the things she would have her most advanced pupil attain. The excellence of the teacher plus the ability of the one taught will determine the result.

What awaits the violin student? It is not a question what the pupil has done, or what he will do with his music, but what the music has done with the pupil. Music is never static. Instead, it is a dynamo of development constantly throwing off by-products. It was an old surgeon who wisely said that if he had a son who was to follow in his footsteps he would have him study music, preferably the violin. This good man had in mind the ready trained fingers for skillful work. Unwittingly he named an asset for resourcefulness among modern medicos that is unchallenged. There is no amateur group of men and women of one profession that can equal the efforts of the doctors of the country in organized symphonic work. However, there is growing more and more an organized effort to extend popular participation in the performance of music. In all amateur performances the concern is not for the effect of the music on the listeners, but for the effect on the performers themselves, whose musical development can be adequately achieved in no other way. It is a healthful sign when the amateur violinist turns to ensemble playing. The bigger the organization, the better for the youthful participant, for the work is impressive and worth while. The opportunities at hand are great. There are now in this country sixteen major orchestras. In the early part of the century there were only six. There are two hundred and fifty lesser orchestras. It is safe to say that every thriving town or community has its group of players studying symphonic music under capable leadership. No musical era has ever offered what lies ahead of the violin student of to-day. With these brilliant prospects and the assurance that a good sportsmanlike attitude can easily overcome the difficulties in study, why are there not more violin students?

Your Private Box at the Opera

(*Continued from Page* 668)

and in the interview studio behind the director's box.

The five microphones on the stage can be mixed separately and then combined with another mixing panel carrying the microphones in the orchestra, so that a flexible combination of the whole is obtained, and emphasis can be put on any part of the dramatic action or musical theme.

An Intricate Signal System

An interesting feature of the new radio installation is the provision of an intricate signal system, linking all the booths, backstage points and the director's box studio. This system is used to "cue" the announcer, engineer and program producers.

Each Saturday afternoon during the winter season, and continuing until April, the Metropolitan Opera broadcasts go out over more than two hundred stations, with the cooperation of the Texas Company as sponsor. The two hundred stations of the special "opera network" include some one hundred and forty stations on the NBC networks, forty stations of the Canadian broadcasting system, and a score of stations in South America, which pick up the opera from the NBC-RCA powerful beam transmitter WNBI, operating on 17.78 megacycles. This season the opera is also being broadcast on NBC's new experimental frequency-modulation transmitter at the top of the Empire State Building, twelve hundred and fifty feet above Fifth Avenue, to test the high-fidelity possibilities of this new system.

Estimates and measures of the opera audience each Saturday afternoon indicate that it totals from ten to fifteen million persons—one of the largest regular listening groups, and an audience of most discriminating listeners.

This vast audience has come to know as familiar personalities the Metropolitan stars, the opera officials, and Milton J. Cross, NBC's veteran announcer, who for ten years has presided at these opera broadcasts. But another veteran of ten years of bringing opera to millions, although most important, has seldom been heard in the very microphones which he supervises with deft hands and musical appreciation. This veteran is NBC's engineer in charge of the opera broadcasts, Charles Grey.

Other Experiments

In addition to the regular broadcasts of the Metropolitan Opera, some interesting applications of Radio Magic have been tested experimentally, using the great Metropolitan stage and auditorium as a laboratory.

Some time ago, for example, the engineers experimented with "two-channel pick-up" of opera productions, using separate microphones at each side of the stage, which fed separate loudspeakers correspondingly located on an empty stage in a distant auditorium. Persons listening in this distant auditorium heard the opera with striking three-dimensional reality. That is, the voices of the singers seemed to come from different positions on the empty stage, the orchestral instruments all occupied particular positions along the front of the imaginary pit, and so on.

An aid to singers recently tested at the Metropolitan is a Radio Magic device which enables the artist singing on the great stage to judge better how he sounds to his audience. Many singers have noticed that, if they stand in front of a microphone in a wall equipped with a public address system, they get some of the effects of singing or talking in a small studio. That gave Professor Burris-Meyer, acoustic expert of Stevens Institute of Technology the idea of surrounding the actor or singer with an "acoustic envelope" tailored to order. These new acoustic aids for singers can be placed on the stage or directed at the singer from a point fifty feet away, so as to be invisible to the audience.

Before he devised the "acoustic envelope" Professor Burris-Meyer had designed sound-projecting equipment for plays, which can make sound come from any part of the house. He can create the illusion of invisible horses galloping up and down the aisles or make the gallery think that somebody is whispering into its ear.

Both the acoustic envelope and the sound-projecting apparatus have recently been tested experimentally in the Metropolitan Opera House under the sponsorship of the management, the Rockefeller Foundation and Stevens Institute—all for the purpose of exploring the possibility of Radio Magic handling sound in opera as, for example, light is handled now.

A large audience, which heard a demonstration in the Metropolitan Opera House last fall, went away impressed with both the acoustic envelope and the sound-projecting equipment. Off-stage choruses and up-stage singers heard the orchestra as if they were standing at the footlights—a great help when the conductor in front cannot be seen. The soloist heard for themselves exactly how they sang, knowing what effects they were producing and so adapting themselves to the acoustic properties of the auditorium.

After the demonstration the audience was asked to remain for more Radio Magic as a foretaste of future possibilities. What it heard was pleasantly astonishing. Celestial voices came from the chandelier. An invisible chorus sang its way down the aisles and apparently out of the house and thus showed what could be accomplished in controlling direction. And there was undirectional sound, too—sound that came from nowhere in particular. It was no trick at all for Professor Burris-Meyer to put a voice right in the middle of the stage or anywhere else where it was most effective.

What the Metropolitan Opera will do with this newest application of Radio Magic remains to be seen. A stage manager or a conductor now has the power to control sound as never before, with the certainty that great opera can be given with an effectiveness hitherto unattainable.

Our Musical "Good Neighbor" Policy

(*Continued from Page* 706)

Women throughout the nation could, in their clubs, inaugurate programs wherein they would hear their neighbors' music and learn about nearby countries; teachers who teach privately or in the public schools could acquire a more intimate and accurate knowledge of these subjects with a view to bringing understanding to their pupils.

"In this way everyone can help to produce hemispheric solidarity through music, the art which overcomes all barriers of language and former misunderstandings!"

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Cause of Squeaking

H. G.—I cannot tell definitely what causes the squeaking of which you complain without examining your violin and bow, and hearing you play. It may come from one of several different causes. The fingerboard may have become worn in little grooves from long playing; your bow hair may be old and lifeless; you may bow in an uneven manner, or too near, or too far away from the bridge, and so on. I would advise you to see a first rate violin teacher, and play for him. I am sure he could straighten out your difficulty in a few minutes.

A Skillful Workman Needed

M. W. 1.—I fail to find the name of Ernst Heinrich Roth listed among eminent violin makers in works on old violins. It may be an excellent violin for all that. It was made in Germany. The inscription pasted in the violin gives the name of the dealer who imported the violin to this country. 2.—A skillful workman can repair the crack in the violin you describe. 3.—It takes years of study and experience to distinguish genuine Stradivarius violins from imitations, and to judge from the quality of the different violins by this maker. 4.—The name Stradivari is often used on inferior violins to make these instruments sell for a high price, just as counterfeiters make counterfeit bank bills which they try to pass as genuine. 5.—Genuine Stradivari violins were made in *Italy*, and not in the country you name.

Is it a Stradivarius?

F. L. G.—There is probably not more than one chance in a thousand that the violin with the Stradivarius label, about which you inquire, is genuine. There are millions of violins, duly ticketed with Stradivarius labels, all of which, but a very few, are counterfeits. The only way to tell if your violin is a real Stradivarius is to take or send it to a recognized expert, for an examination of the violin, and his written opinion. The fee for this would range from five to twenty-five dollars. It is of no use to send written descriptions and photographs of the violin to the expert. He must actually see and carefully *examine* the violin before he can give a dependable opinion.

Maggini Violins are Valuable

J. S. F.—Maggini violins are scarce and valuable. There are thousands of imitations, all duly marked with the Maggini label (counterfeit). Better show the violin to an expert before concluding that you have a genuine. Maggini violins vary in price from $1,500 to $4,000, according to quality, beauty, tone, and so on. Maggini worked in Brescia, Italy.

About Josef Klotz

A. B. C. 1.—Josef Klotz, of the famous Klotz family in Germany, made some of his best violins from 1782 to 1795. While not the most famous of the Klotz family, Josef Klotz made some excellent violins. 2.—If you will write to the publishers of The Etude they will quote you the price of the book, "The Violin, and How to Make It", by a Master of the Instrument.

A Quotation from Gladstone

O. L. G.—The quotation to which you refer is probably that written by the late William Ewart Gladstone, "Even the locomotive is not a greater marvel of mechanism than is the violin." Gladstone was the Prime Minister of the British Government for many years. He was also a great admirer of the violin and violin playing.

Music Study in America

X. C. T.—Having looked forward all your life to several years of violin study in Europe, it is too bad, now that you are financially able to gratify your desire, that the terrible world war should be in progress, with its attendant turmoil and horrors. You ask whether I think it would be unwise for you to go to Europe at present for a period of music study, notwithstanding the war. In reply I think such a course would be extremely unwise. With millions of men under arms over-running practically all of Europe, your life would be in constant danger. Music study requires a quiet, peaceful atmosphere, one where you are not exposed to all the horrors attending war and battle.

Besides, it is not necessary to leave the United States to find skillful teachers of the violin. There is no better field in the world at present than right here at home. Many of the great violinists of Europe are now in the United States, teaching, playing in concert and composing. We have splendid symphony orchestras, grand opera and concerts where we can hear great violinists, and soloists on other instruments—in short, everything which goes to the building up of a thorough musical education. Our conservatories, musical colleges, and private teachers are of the highest rank, far superior to those of war-torn Europe.

This being the case why should any music student leave such a musical atmosphere as we have here, and go to Europe which is being constantly deserted by its most brilliant musicians, who are settling here where they can practice their professions in peace?

About Gagliano

F. A. A.—"Gagliano" is one of the great names in violin making, and, as so often happens in the professions of the arts and sciences in Europe, there are frequently many members of a family, who have devoted their lives to these arts and sciences. Such is the case in the Gagliano family, many members of which gave their entire time to violin making. The finest maker of this famous family is said to have been Gennaro (Januarius) Gagliano, Naples, 1700-1770, second son of Alessandro Gagliano. He had a beautiful varnish for which the recipe, in his own hand-writing, still remains with the Gagliano family, but his successors have never been able to reproduce it. Then there were Antonio, another Antonio, Ferdinando, Guiseppe, Giovanni, Nicola, all six of whom followed their craft in Naples. Ferdinando Gagliano was a successful imitator of Stradivarius. He made two kinds of violins, large ones, usually varnished red, with a powerful tone, and smaller ones, varnished yellow, with a more mellow, smaller tone, suited to ladies' use. Nicola Gagliano 1700-1740 was the son of Alessandro. A peculiarity of his work was his ornamental line of purfling. He made a large number of violins, some of which are fitted with Stradivarius labels, and are sold as genuine "Strads." Besides these mentioned, there was a Giovanni Battista, who is said to have worked at his trade in Cremona (Italy); but this is not at all certain.

Specimens of the work of the Gagliano family are offered by American violin dealers as follows, Ferdinando Gagliano $5,000, Nicola, $4,500, Ferdinando (of inferior quality) $3,000, and then on down by lesser craftsmen of the family as low as $600. The Gagliano violins are highly esteemed by professional violinists, but their value is variable, as the above figures show.

Vincenzo Panormo

J. R.—Vincenzo Panormo, noted violin maker, is classed with the Parisian school of violin makers. He also worked in Sicily, Ireland, and other countries. His life span is given as 1740-1780, but this is doubtful. His work was variable. Sometimes his violins resemble Cremona masterpieces, and at other times they are of poor quality. His favorite model was the Stradivarius. His sons, Joseph, George, Louis and Edward were also violin-makers. It is very difficult to get any reliable information about this maker. I doubt if you can find the exact dates of his birth, work and death.

SPECIAL NOTICES & ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Mustel Celeste, 440 Pitch. Excellent condition. Cost $500.00—sell for $200.00. R. E. Golden, 5201 Chester Avenue, Philadelphia, Pa.

WANTED: Used Deagan Marimba—good condition. State size, model & price. E. R. Elliott, Enfield, Illinois.

FOR SALE: Cello Bow. Very fine stick. Value $60.00. Sacrifice for $40.00. E. F. O., 107 Spring Street, Woonsocket, Rhode Island.

SINGING MADE EASY: For information address—Eastern Studio, Chambersburg, Pa.

FOR SALE—55 piano pupils. Established 15 years. Class will number 65 in winter. Located large Ohio City. $3,000.00 a year income from same. Box — NM — ETUDE.

ANNOUNCEMENTS

COMPOSITIONS CORRECTED and prepared for publication. Arrangements made from melodies. Original music composed to your words. Send work for free criticism. Harry Wooler, B. Music, 14846 Washburn Ave., Detroit, Mich.

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 2228 Rosedale Ave., Oakland, Calif.

The Complications in the Music of Richard Strauss

(*Continued from Page* 659)

the princess, she dissolves into the air. The anguished voices of five children are heard coming from the frying pan. They are afraid of the dark and beg that the door of life may be opened to them.

Barak comes into the room and finds the table prepared for him alone. She refuses to give any explanation, but tells him that she has taken into her service two women who will be there only for three days. The resigned husband retires, while the symbolic song of the night watchman is heard reminding man of the procreative mission of life.

The Story Develops

Act 2 begins with *Barak* leaving the house, his back bent beneath the weight of the merchandise which the princess, disguised as a servant, has helped to load unto his shoulders. As soon as he is gone, the nurse hastens to renew the wife's desire once more to behold the young man whom the nurse caused her to meet and with whom she has fallen madly in love. The woman vainly tries to pretend that she has forgotten him. But, through the nurse's magic, he suddenly appears before her. After an attempt to flee, the woman at last holds out her arms to him, but at this moment he is made to vanish since *Barak* is returning.

The dyer has fallen into a deep sleep under the influence of a powder given him by the nurse. Thus he cannot remember that the princess was with him nor know that his wife is spending many hours with another.

In the meantime both the woman and the princess are oppressed with their thoughts. The wife feels that she cannot really betray her husband, and the princess is miserable over the misfortune she has brought to the poor dyer's household.

Barak's home is plunged into tragic darkness, which neither he nor even the nurse or the princess can explain. Suddenly the wife, unable to stand the suspense any longer, or her husband's irritating tranquility, cynically bursts out that for three days she has been with a beautiful stranger. She also confesses that she can never have any children because she has sold her shadow at a high price.

The infuriated husband, goaded beyond endurance, cries out that she must have gone mad. The children scream, "It is as she says. She has no shadow!" Blind with rage, *Barak* calls for a sack of stones that he may tie his wife to it and drown her. As he raises his right arm to swear that he will have his revenge, a glittering sword falls into his hand from above. Terrified and penitent, the woman flings herself at her husband's feet, crying, "*Barak!* I have not done it yet! My tongue betrayed me. I have sinned with my mind only." But he listens neither to her nor to the pleading of the children. As he is about to strike the blow, the sword is mysteriously torn from his hand.

A clap of thunder shakes the room; the earth gives way, and a torrent of water bursts through the crumbling walls. *Barak* and his wife are enveloped while the others manage to save themselves. The princess is now determined to give up her attempt to secure the shadow.

Act 3 shows an underground cell divided into two by a thick wall. In one half *Barak* sits absorbed in painful thought; in the other sits his weeping wife. Neither knows that the other is there. The woman is suddenly startled; she has heard within her the voices of her unborn children. She is seized by a great longing for them and for her husband, whom she now knows she can never forget. At this moment there appears to them both an illuminated stairway, up which they mount, while from above a voice sings: "Go! There is the road!"

Approaching the Climax

The next scene brings us back to the princess who, in spite of the nurse's efforts to prevent her, is returning to the Kingdom of the Spirits, where her father, *Keikobad*, is waiting to judge her. But the princess does not fear punishment. She now understands the destiny of man, his struggle and final redemption to eternal life.

Inside the temple of her father, the princess stops before the central throne—which is enclosed by great hanging curtains—and asks him to pronounce her fate. Meanwhile, the custodian of the temple repeatedly advises her to take the woman's shadow while there is yet time and thus save herself and the prince who has already been turned to stone. In order to do this, she must drink the water of the golden spring, the Water of Life, which gushes forth at her feet. But as she hears the desperate voices of *Barak* and his wife, who are seeking each other, she does not yield to the temptation.

The curtain is drawn aside, and it is now seen not to be *Keikobad* but the petrified figure of the prince. His eyes alone seem to be alive. "Don't look at me like that," implores the princess, "I cannot save you." Once more the custodian tempts the princess. But to no avail; she has renounced her own happiness for that of *Barak's* and his wife's. At this point, the temple is filled with light, the princess throws a shadow and the enchantment is broken. The prince descends from the throne and moves toward the princess, while from above, the happy voices of children are announcing their advent.

The concluding scene is a celestial transfiguration. A great cascade rushes forth from a rift in the mountain. On each side *Barak* and his wife are descending the steep paths, and, as the woman holds out her arms to her husband, her shadow lies blue upon the earth. *Barak* cries exultantly, "The shadow, your shadow brings me back to you." On high the invisible unborn children sing, "Mother, you have your shadow! Look! Your husband is coming to you!"

Suddenly the woman's shadow lengthens and turns into a golden bridge which spans the abyss. *Barak* and his wife cross it and embrace beneath the happy gaze of the prince and the princess who are embracing on the bridge above. The scene closes in an apotheosis of celestial light.

A Kaleidoscopic Score

Now that I have somehow unravelled the complicated story, I want to say something of the music. Strauss himself believes that perhaps only in twenty or thirty years will audiences come to understand this work. I, however, feel more optimistic. As one might expect, since "Die Frau" follows "Der Rosenkavalier," the dissonance of "Elektra" is almost entirely left behind. The music of the unborn children, depicting as it does an unformed state, is the only really dissonant music of the score.

As in his other works, Strauss clothes each character in a motif, even giving to the princess a second motif descriptive of her former state as a falcon. The composer's mastery for realistic description is so true that, when the crippled children are noisy or the woman sings of her unhappiness, there is no mistaking the intention, even if the words are not understood.

An Intense Score

Barak's music is particularly intense, deep and full of feeling. And it is always melodic. The music given to the woman and the nurse—which is really a polite word for witch—is naturally more complicated. When the woman is angry or sad, she sings against the orchestra. When she is happy she is rewarded with less difficult lines.

The orchestra is so large that often loudspeakers are employed for the chorus to be heard. The instrumental color changes like a kaleidoscope, from the very shrill to the very sweet, invoking every necessary symbolic and psychological nuance. Two wonderful sections include the duet in the second act, when the man and woman sing together some of the sublimest music in all opera literature, and the great quartet at the end, which begins with the man, followed by the prince, the wife and the princess in turn.

It is indeed a great work, and I shall be very happy when the time comes to present it to the American public.

Better Results in Choral Group Work

(*Continued from Page* 661)

time in maintaining accurate pitch, but it is false economy in the end. The singers listen for the piano instead of listening to each other. Any ensemble group (vocal or instrumental) stands or falls as its members listen to each other. The leader must stress collective listening as the first task of his group. "Thinking pitch high" helps to improve accuracy.

Explain the Music

The conductor must make it plain at the first rehearsal that full authority rests with the leader and with him alone. He makes the decisions and he must be obeyed. If he cannot accomplish this, he is the wrong man for the group. Phrasing, interpretations, dynamic gradations, tonal colorings—all must reflect the leader's conception of the music. It is difficult to give any hints as to *how* this is to be accomplished. The leader of any group should possess those qualities of enthusiasm, conviction, and magnetism that qualify him for leadership, beside having a thorough knowledge and a full conception of the music he is to direct, before he arrives at the first rehearsal. In addition, his requests should be reasonable, and explained to the others in terms that can be readily understood and clearly followed. On the other hand, he should not talk too much! Long explanations and discussions are fatal to the interest of the rehearsal.

The leader should explain carefully the type of hand technic he uses, and then strive to make his hands talk for him. It is always advisable to divide manual instructions between the two hands. The right hand should concern itself solely with the metronomic beat. The left hand should indicate shadings, phrasings, durations, and (what is of greatest importance) attacks and releases. All attacks and all cut-offs should be prepared in advance. If the singers are to come in on a given down-beat, the rhythmic duration of the preceding note should be occupied with an exact preparatory upbeat, which serves solely to notify the group (or choir) that the next count marks its entrance. Similarly with cut-offs. *Never* should they be sudden; sudden cut-offs make for disagreeable, barking sounds from a large group of singers. Unless otherwise required by the demands of the music, choral phrases end in a tapering-off of quality plus a slight decrease in volume. Such an effect is defeated whenever cut-offs are approached too suddenly. Thus, part of the leader's hand technic is the

(*Continued on Page* 712)

The Music Program Plans and Works

(*Continued from Page* 674)

For repairs and new music . . $700.00
For new instruments—high school replacements.............500.00
Payment on junior high school purchase of new instruments 1,200.00
For trips to contests of band and orchestra, plus incidentals 1,220.00

By this system of revenue, the music department is supported by a combination of two funds—each separate. There is the expense borne by the allocation made from taxation funds by the school board, and that borne by total laboratory fees. Each fund covers definite types of expenses as follows:

Funds allocated to Department through community taxation:

1. For teachers' salaries
2. For housing (rehearsal rooms, or music building)
3. For maintenance (lights, water, and so on)

Funds available through laboratory fees:

1. For new instruments
2. For maintenance and repair of instruments
3. For music literature
4. For trips (State and National activities)

It may be that the system being used in Mason City is not practical for every community, just as its schedule of classes is different from those of certain other cities. Many educators may claim that the entire burden should be shared equally by the members of the community through adequate taxation. But the plan has been successful in Mason City for fourteen years, and has made possible the growth of a fully instrumented High School Band and High School Symphony Orchestra, two junior high school bands and two junior high school orchestras, and one hundred and fifty more students taking instrumental music in grade schools. All of these groups are, moreover, fully equipped, and the department as a whole is very active. In this period, the high school band has attended eleven National Contests and the high school orchestra has been present at nine national gatherings. In addition, other groups in the system have attended many state, district, and sub-district contests. Some of the trips have been long, but all expenses have been met.

Yet to-day, community interest in the music program of Mason City is greater than it has ever been. Their interest has accumulated with the growth of the department. Principal James Rae of the high school very wisely points out that the program of financing instrumental music has been stabilized to the point that it

(*Continued on Page* 716)

New Records Reveal New Tonal Beauty

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an emotional rightness that would be hard to match. The mood of this work is tragic, yet its unfoldment does not leave one saddened; its effect instead is uplifting, both emotionally and spiritually.

Walter Piston's "Violin Sonata" (Columbia Set X-199) seems to us more intellectually than emotionally prompted. The composer tells us that he has sought to convey "clarity of form, simplicity and directness of style, and continuity of melodic expression." Few would deny that the composer has achieved his ends, but there is room for differences of opinion concerning the value and appeal of his music. His technical ability is admirable, but the purely intellectual quality of his work leaves one without desire to return to it very often. In the recording, the composer plays the piano part and Louis Krasner the violin. The performance and recording leave little to be desired.

The Austrian composer, Ernst Toch, who has made this country his home since 1934, is represented for the first time on discs by his "Quintet for Piano and Strings" (Columbia Set M-460). Tonally this work is most arresting, for the composer uses the piano as a contrasting instrument throughout. Here, again, the intellectual side is paramount. But this is more compelling music than Piston's sonata; from the opening bars of the first movement we are aware of the purposefulness of the composer's inspiration. The richness of the writing, the technical resourcefulness, and the thematic economy of the music sustain our admiration. The mood of the work, despite some dissonance, derives largely from latter-day German romanticism. Each section of the quintet has a not always convincing title. The performance of this music by the Kaufman Quartet and the composer is expert and convincing.

Guiomar Novaes gives us fine performances of Albeniz' *Evocation* and *Triana* from the delightful "Iberia Suite" (Columbia Disc 71171-D). Modern recording makes this artist's renditions more desirable than the older versions by Artur Rubinstein, although there is much to admire in

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Musical Life in Cairo

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closed at one in the afternoon and resumed at four o'clock. In the middle of the day, as in other subtropical countries, business quietly goes to sleep; but the shops keep open from four until eight.

Regular students' recitals were given at the Conservatory. The programs were much the same as those one might hear in New York, Philadelphia, and Boston. The teacher is really at an advantage with the varied population, because the proportion of talents is likely to be greater with many nationalities than with those of but one nation. Relatively few Egyptians are interested in European music; and most of them revert eventually to the peculiar native music. Egyptian music differs so radically from any music with which readers of THE ETUDE might be acquainted that it is next to impossible to describe it. In their music they have fourths, fifths, unisons and octaves, but no thirds or sixths. It is most interesting from a rhythmical standpoint, but the harmony is pathetically scant. There are, of course, quarter intervals.

Bach a Great Favorite

Strangely enough, Egyptians are quick to enjoy the melodies of Bach. They will listen for hours to his works, whereas they are less attracted by composers who we think are more obvious in their melodies. Their own melodies, in some instances, bear a remote resemblance to Bach themes; but they are, to our ears, largely monotonous reiterations of the same tune, over and over again. They, however, find ecstatic delight in the slight quarter tone variations which seem out of tune to us. Bartok, Hindemith, and others attended a musicological congress in Cairo some years ago, to ascertain whether the Egyptian music could be modernized, but they were unable to develop a rational plan.

Much of the alleged Egyptian music heard in western countries is purely fictitious. Composers—as did the Frenchman, Luigini, in the "Egyptian Ballet"—may take an Egyptian theme and give it a setting so thoroughly Europeanized that no Egyptian could recognize it. Verdi permitted the Luigini ballet to be introduced in the second act of "Aïda" and in this opera the great Italian master handled certain themes, reputedly Egyptian, with his accustomed skill. Dr. Hans Hickmann wrote an "Egyptian Suite" for orchestra which was done, however, on true Egyptian tunes. It was European only from the standpoint of structure and modern harmonies, without spoiling the Egyptian atmosphere.

Egyptian radio stations devote four-fifths of the time to Arabic programs and one-fifth to European. Thus, anyone in Cairo can hear much of this exotic music. However, it does not seem quite in character, coming out of a Philco or an RCA set. This is especially the case when the Egyptian takes it upon himself to inform the neighborhood that he has a new radio and turns up the power on the plaintive tunes until they bellow and whine like an enraged bull. If you would have your Egyptian music unimpaired, you must visit an Egyptian café. There, surrounded by groups of men wearing tarbouches, or turbans, and smoking narghilihs (water pipes), as they drink the almost solid Turkish coffee or over-brewed tea, you may hear a singer wailing out an indescribably queer tune to the accompaniment of a string instrument which resembles a cross between a guitar and a banjo. The chief joy of the audience seems to be that of keeping time by clapping the hands.

The Egyptian government is making great advances in various lines but, with the primitive customs, this is by no means easy. The educated Egyptian of the higher order has had the finest opportunities for European education and culture. He is a very fine and polished gentleman. One, however, need only step a short distance into the oriental quarter to note an amazing lack of respect for sanitation. For instance, I saw one day an old Egyptian woman selling bread in the street. She had at least twelve loaves, about one foot in diameter, which she carried on a tray upon her head. She stumbled, and her whole stock fell into the dust and dirt of the street. She quickly recovered her stock, dusted it off, and, nothing daunted, went on calling her wares, "Esh! Esh! Esh!" The Arab is a warm-hearted, hospitable, cordial person. Ages of living in unsanitary conditions make him immune to things which might send others to the hospital.

Yet there is, in Cairo, an indescribable and mysterious something which haunts the visitor from the first day of his arrival. He hears, for instance, of "The Book of the Dead" and the "Odes to the Sun." He feels the presence of myriads of invisible souls of men and women who are no more. In the quiet of the night he seems to see faces which lived so many centuries ago that the very thought is staggering.

Mystery of the Ages

Let us choose a moonlit night to take the trolley out to Gizeh—to the region of the great pyramids. The air is so clear and clean that the stars stand out with amazing unreality. In the distance, below, are the lights of Cairo, old and new. There is a strange hush of eternity—the feeling that one is in the midst of millions of years past and millions of years to come. About you are the natives who, with their almond eyes, look so much like the ancient Egyptians that they appear to have stepped directly from the design on an obelisk.

Cairo has an active concert and opera season. The Palestine Orchestra comes for concerts which are heard by packed houses. Toscanini conducted this orchestra with huge success. Cortot, Backhaus, Rubinstein, Heifetz, Hubermann, and other such artists give successful concerts there. The opera house that the Khedive built and for which Verdi wrote his "Aïda" is still in practical use. A season of opera, lasting several weeks, is given each year, usually by Italian troupes. The Comédie Française likewise comes there for a few weeks of every year.

And so, in this city of the old, old world where the most casual passerby is made constantly aware of centuries gone by, the music of the past mingles with the music of the moderns almost as completely as in any other cosmopolitan city still untouched by war.

Better Results in Choral Group Work

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preparation of his effects, and his sign-language should be so clear-cut and understandable that the chorus can follow his wishes with a minimum of verbal explanation. There can be no explanations at a public performance, and every rehearsal should strive to approach performance standards. It is not advisable to work the singers too hard. Even in my own work at the Radio City Music Hall, where I enjoy the advantage of coaching professional voices, we rehearse concentratedly for twenty or twenty-five minutes, and then rest for ten minutes, during which no singing goes on, even for private practice.

Good Enunciation A Necessity

Good, clear enunciation is one of the major problems of choral singing. Audiences should be able to understand the words as well as the music, and massed singing tends to blur clarity of diction. Diction rehearsals are quite as necessary as vocal drill. An excellent way to clear up word values is to have the entire group speak the words, without singing, yet in a fairly focused tone, in the strict rhythm of the music. After this has been repeated a number of times, entrances and emphasis become unified, and the words begin to stand out clearly without further indications from the leader. When this happens, it is time enough to begin singing. There are a number of helpful pointers for clarity of diction. For instance, the group should never dwell on the sound of S. Where the next sound is a vowel, the S should be slightly elided and joined to it. *As I* should be sung *Az-zI*. During rehearsals, the singers would do well to insert a slightly aspirated (not vocalized) H sound before initial vowels. Your *hexpression* may sound a bit artificial at rehearsal, but by the time the H is dropped, the word *expression* comes out in a clear attack. The end of all syllables should be distinctly heard; for instance, *going* should never slip into *goin'*.

No blanket counsels can be offered for coloring and phrasing, as these must be left entirely to the artistic discretion of the leader. The important question of choral tone falls, actually, into two categories. First, there is the individual tone of the individual singers. The choral leader should never presume to interfere with this. The voice is a delicate instrument, easily capable of injury, and the only person qualified to offer suggestions on individual tonal quality is the teacher in charge of the singer's voice—presuming he is competent. As a general thing, it is wise to refrain from singing of any kind, solo or choral (other than practice), until the voice has been correctly placed. In amateur choral groups, this is not always possible. In such cases, the choral leader should understand enough of correct singing and voice production to offer his group members such fundamental counsels as will mitigate against harming their voices. The tone quality of the group as a whole, however, is a very different matter. This tonal quality should be regarded as a single thing, as though it were not composed of many individual voices. For this reason, outstanding solo voices are harmful rather than helpful to group work. The effectiveness of group singing depends upon the very absence of solo emphasis! Thus, the ideal choral group is made up of average to mediocre voices which, through collective listening, can blend into each other.

The worst fault of choral groups is that they always tend to sing *mezzoforte*. To correct this, and to secure greater color and flexibility of group tone, the leader should spend some time at each rehearsal, in practicing an extreme *pianissimo*, without loss of quality (such as is required in the *Benedictus* of the "Missa Solemnis" of Beethoven), and also a resonant *fortissimo*, produced without shouting. Practice along these lines improves the general tonal quality of the group. Further, the leader must try to counteract the general tendency to force all high notes and drag all low notes. And from the first rehearsal on, he must teach his group to achieve good true *crescendi* and *decrescendi*, as a group unit. While it is not necessary, it is helpful to appoint one singer in each of the choirs to serve as

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THE PIANO ACCORDION

Accordion Practice Suggestions

By Pietro Deiro

As Told to ElVera Collins

SOME OF OUR READERS have asked us to outline a definite accordion practice schedule. This is very much like asking a physician to prescribe a diet for the general public. He could comply by listing certain foods which are good for all; but a general diet could not be expected to apply to the numerous individual cases which need special corrective or curative diets.

And so it is with practice. In our last article we urged accordionists to choose the particular branch of accordion playing in which they wished to major and then to work toward that goal rather than merely to practice aimlessly. Therefore, when we are asked for a practice schedule we, in turn, must ask a few questions. What branch of accordion playing are you preparing for and what is your vocation while you are studying? Are you in school or employed during the day? What is your age? Do you progress rapidly in music, or must you work hard for every step advanced? These and numerous other questions must influence our answer to questions about practice programs.

General Rules for Practice

Here are a few general rules for practice which are applicable to all except young children. A two hour schedule should be rigidly adhered to every day in the week. One hour of this should be devoted to technical work such as scales, arpeggios, chords, octaves, thirds, sixths, five-finger exercises and more difficult technical exercises such as those by Czerny. The remaining hour may be divided into practice time for new selections and memorizing and rehearsing selections already learned. When practicing new selections, difficult passages should be segregated to receive special attention. It is well to bear in mind that there should never be a repetition without a reason. Two hours of thoughtless practice, while the fingers work and the mind wanders, will not bring as much result as a half hour of concentrated practice while the mind is analytic and the ears listen for every flaw in note and tone.

The foregoing merely covers general practice. Now let us consider specific cases. Accordionists who are preparing for a teaching career can never hope to progress far on a two hour daily practice schedule. They must practice at least four hours a day, and after that they should spend another hour or two delving into the subjects of solfeggio, ear training, harmony, composition, musical history and the study of the works and lives of great composers. In fact, these are subjects which every accordionist should study if the time can be devoted to them. Those who wish to teach should not be content merely to give lessons but should acquire thorough competence, so they can gain and maintain the respect of their students. They should grasp every opportunity to hear fine orchestras and artists accomplished on every instrument.

Accordionists who are preparing for professional playing must also plan to study at least four hours a day. They must specialize in technic and must also spend considerable time in memorizing and interpretation. Orchestra accordionists should allot a part of their practice time to the study of harmony and arranging. Four hours may seem like a lot of time to some of our accordion readers, but it is practically nothing when we stop to compare it to the eight and ten hours' practice often required of pianists.

Practice time for adults who take up the accordion as a hobby is an entirely different matter. It is understood that the majority of such adults follow some other business during the daytime, and social obligations often occupy a share of their evenings. For them we suggest a daily one hour practice schedule, preferably in the morning before beginning the day's activities. Teachers should plan lessons for these adults carefully, so that much ground can be covered with a minimum amount of practice. Selections should be assigned which embody technical passages, thereby reducing the time on exercises. There are many interesting compositions which have the finest kind of dexterity exercises hidden in their lovely themes. Adults do not mind if the neighbors hear them practicing these, but they feel self-conscious about playing lengthy exercises. Note that we advocate this program only for adults who study as a hobby and whose practice time is limited. Student accordionists should ignore this advice.

Small children should never practice more than fifteen minutes at a time, and this practice period should be under the supervision of a parent.

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The Musical Pharmacopoeia

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value for ready studio reference.

It would be impossible for a book dealer of any prominence to operate without the United States Book Catalog (published for many decades by the H. W. Wilson Co.). Thousands of pages in this catalog are devoted to the descriptions of books and where to get them. The price of such a catalog runs to one hundred and twenty dollars.

All of this overture is to point out that the music teacher must have a knowledge of what might be termed a "Musical Pharmacopoeia." When one considers all of the well nigh limitless array of musical publications, it is, as we have said, reasonable to assume that they are greater in number than the items in the medical pharmacopoeia. As with the medical pharmacopoeia, much of this huge amount of material is continually becoming obsolete. The average music teacher does not need a great international pharmacopoeia but he does need, as a daily necessity, an adequate file of catalogs. No teacher can consider himself well equipped in a business way without such a file. Your publisher issues catalogs and presents them to you gratis, for the asking. Because of this, many teachers carelessly leave their catalogs around, stick them away in desk drawers, mix them up with piles of sheet music, or worse yet, let them fall into waste paper baskets. They do not realize that the publisher has invested not only many thousands of dollars in the preparation and publication of catalogs, but also has taken months and years of the time of experts to codify and classify the material.

The large music publishing houses constantly employ clerks who are experienced specialists in helping the customer to find what he wants. The customer, on the other hand, whether he deals in person or by correspondence, may help these experts and secure greater satisfaction by intelligent reference to catalogs. The ability to go to such a file and pick out the desired piece, just as a physician goes to his reference file and gets information about rare drugs, is most important. Nothing impresses the pupil or the pupil's parent more than this kind of orderly system.

Files are very durable. The alphabetical index cards last surprisingly long, when they are of good quality. Files may be secured at relatively small cost, depending upon the type and upon whether they are made of cardboard, wood, or metal. The file shown in the picture on the first page of this editorial is reasonable in cost.

As for the catalogs, we assume that every teacher realizes that these can be obtained without cost, for the asking. More than this, the teacher should become acquainted with the new issues which come out monthly, as supplements to catalogs. The publishers' leaflets, describing these new works, should be carefully kept for reference. This may take a little time, patience, and work, but no business man would dream of failing to preserve carefully such important records. Neglect of these details is often responsible for failure.

Your editor has had the privilege of visiting foremost industrial laboratories and other fact finding organizations and has marveled at the great care given to the preservation of valuable information. In this modern age no one can expect to carry in his head the myriad number of things needed in our progressive lives. This knowledge must be organized and carefully catalogued in the most accessible manner possible.

Music of the Silver Screen

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what is probably the largest staff of musical experts ever to work on a single picture. Morris Stoloff, the studio's music head, assigned sixteen well known arrangers, scorers, coaches, and recording supervisors to the film. This number includes only "chiefs," many of whom have assistants of their own. The potential "hit" value of the score is attested by the fact that, while the picture was still in its early production stages, a nationally known maker of phonograph records made an offer for the immediate release of the music. Despite the fact that not a note had yet been heard by the public, the manufacturer was willing to risk the $3,500 cost of initial waxing.

RKO Radio Pictures has signed Adolphe Menjou for one of the major rôles in "Syncopation," a picturization of the origin of jazz music, to be produced and directed by William Dieterle, with Jackie Cooper and Bonita Granville playing the romantic leads, and featuring Robert Benchley. Immediately following the completion of "Playmates" at the same studios, David Butler will produce and direct "Hit The Deck." The production is planned as a modern romantic musical, making full use of previous hit tunes like *Hallelujah*, and adding a complement of new songs. In its original version, "Hit The Deck" brought stardom to Jack Oakie. Another late fall release, the details of which may be expected later, is Walt Disney's "Dumbo," one sequence of which is to be devoted to boogie woogie. With the various studios rivaling each other for pictorial documentation on jazz, syncopation, and boogie woogie, this department enters a vote for a revival of "Blossom Time!"

Better Results in Choral Group Work

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"first desk man," and let him be responsible for leading his group, holding them together—both vocally and psychologically—and spurring on flagging memories.

Where long phrases are required (notably, in 18th century choruses), excellent results may be obtained by teaching the group to "stagger" its breathing. Half of one choir takes breath at a given point, the other half breathes at the end of the next bar; the same process is worked out for the other choirs—and the tone goes on forever! Drill is also needed for a good, neat group *staccato*—always much more difficult to achieve than a *legato*. The trick is to steer a course between a limp cut-off of tone and a sharp bark. *Staccato* tone must be focused, but shortly and sharply cut off, *at the same moment*, by prepared signal.

Value of Enthusiasm

Even moderate drill in the preparation of effects can work wonders in improving the singing of amateur groups. But if one "must" were to be emphasized before all others, it would unquestionably be enthusiasm. The wide interest in group singing indicates that this enthusiasm is there.

That spirit of enthusiasm for the widest variety of music is something that we have endeavored to maintain at a high level in the Radio City Music Hall Glee Club. Hence our group is prepared to undertake at a moment's notice such works as the *Cantata* from Beethoven's "Ninth Symphony," the latest song hit in a popular arrangement, or a difficult modern work, such as the *Psalmus Hungaricus* by Kodaly. If it is realized that, at the Music Hall, the Glee Club occasionally has to perform a popular number on stage, serious operatic music on the radio, and semi-classical music in concert form at, say, a benefit—all within two or three days—it at once becomes apparent that these performances could never maintain the high professional quality to which audiences are accustomed from Music Hall groups, if it were not for this tremendous enthusiastic drive, the joy of discovering new music, and the genuine pleasure to be derived from singing as we do.

The same enthusiasm, joy, and pleasure must be instilled in any choral group before performances approaching professional quality can be undertaken. But since most musicians like to sing, and some singers even like music, the director of a chorus has half his battle won.

The rest is up to him.

Musical Broadcasts of Home and Studio Interest

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here in 1939, she was a featured soloist in the musical ceremony that opened the New York World's Fair. Since then she has appeared successfully with orchestras and on several prominent radio programs.

Old Friends Return

October marks the resumption of many prominent features on the air. Columbia's School of the Air resumes its daily work, for one thing, and the new musical programs featuring South American music will be heard on Tuesdays. The Metropolitan Auditions of the Air are scheduled to return on October 19th, almost two months before the first scheduled broadcast of an opera from the stage of the Metropolitan. On Sundays at 2:00 P.M., NBC-Red network, Frank Black and his String Symphony are again presenting unusual programs of chamber music for string orchestras.

Mutual's New York station, WOR, recently announced a new system of measuring the popularity of radio programs. The new technic discards the method of random telephone calls without regard for age or income groups and substitutes instead the first continued monthly survey of local radio groups by personal interview. Using the WOR system, it is contended that a wealth of hitherto inaccessible information on radio audiences and a further insight into factors and situations affecting listening habits can be ascertained.

The interest in American music on the airways has been going strong ever since Howard Barlow featured on the symphony orchestra programs of the Columbia Broadcasting System the works of nine American composers in the space of about fifteen weeks. The recently concluded series, "New American Music," was another instance of a shrewdly arranged program for giving native composers a chance to be heard. To date, this broadcast has not been rescheduled, but we believe it may be. The public response, in which listeners were invited to be critics, was very gratifying. If you liked this program you might help the cause of American music by writing the National Broadcasting Company in New York City and informing them you'd like to see its return to the airways.

The Columbia Broadcasting system recently asked Randall Thompson, whose second symphony has been praised as one of the best native works of its kind ever penned, to write a chamber opera to be broadcast this coming winter.

How to Get Up a Musical Paper

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your talk, learn it sufficiently well to deliver it without the use of notes. People would rather stay at home and read, or turn on the radio, than to listen to a speaker whose face is buried in papers. Difficulty in memorizing may be caused from some of the following faults in your address:

1. Too many figures, dates, lists, statistics or technical material.

2. Bad organization. Perhaps you need some literary "glue" to paste your thoughts together.

3. The use of borrowed language. If you copy whole sentences and paragraphs, parrot fashion, you will not only have trouble in learning them, but also appear stilted and unnatural. Always express yourself in your own words.

If you discover any of these defects in your speech, get a blue pencil, scratch out the offending paragraphs, and write something you can learn—because you cannot expect your hearers, who have but one opportunity, to remember what *you* cannot remember with ample time for preparation.

If, in choosing subjects and material for your talks, and in preparing and delivering them, you always feel a close relationship with your audience, and if you constantly keep their likes and dislikes and mental capacities in mind, and adapt your words to meet the individual requirements of each group before which you appear, you will reap the rich reward of closer attention, keener interest, and greater appreciation from those who hear your message.

Air by Johann Sebastian Bach

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of tone production in the service of art, the following "don'ts" may help aspiring students:

1. Do not attack the keys by striking them abruptly.

Conversely: see to it that you are perfectly relaxed throughout your entire playing mechanism (which includes fingers, hands, wrists, arms and body generally). Stiffness always produces harsh, glassy sounds, particularly in the middle and upper registers.

2. Do not try to produce tones of one and the same degree of intensity.

Conversely: beautiful tone quality results from discriminative emphasis.

3. Do not rely solely on finger movements for the production of large, round, "singing" tones.

Conversely: make use of pressure exerted from the wrists (down or up movements); allow your arms to fall freely, yet controlled. Black keys should frequently be depressed by perfectly straight (outstretched) fingers, the point of contact being the fleshy portion of the finger-tip.

4. Do not cover up keyboard deficiencies with careless and over-pedaling.

Conversely: the pedals are accessories. When properly used, they magnify and sublimate piano sound; but that sound must first be started on the keyboard. If keyboard manipulation is waulty, the pedals will still magnify—but not sublimate—your errors!

Note: one of the few exceptions to the above "don't" (1) is found in music marked *"martellato"* (hammered). The opening bar of Rachmaninoff's *Prelude in C-sharp minor* is a good example. Here the fingers may be stiffened (but not the rest of the hand and arm). The resulting sounds are not unsympathetic because the keys struck are in the low registers of the piano. If the same abrupt attack were applied to the upper register, the strings would most likely snap!

Practical Hints on Preparation

Let us now go to the piano and try out some of these things. First, consider the melody, indicated in this edition by large noteheads. Play it from beginning to end with both hands, taking the left hand one octave lower than indicated in the text. By playing the *Air* through to the end, with occasional damper and shift (left) pedals, you will gain a "long-range view" of the general sweep and movement. The damper pedal will be found especially serviceable in prolonging the long notes.

Now take the accompaniment separately. With the *Air* in mind, you now are the accompanist—a person who "goes along with the soloist," but does not "follow" (come after) him. Every slightest fluctuation in tonal inflection, movement, and intensity must be taken into account. Most important: the accompaniment must always remain discreetly in the background.

Concerning the small bits of counterpoint found in Measures 3, 4, 6, 9, 10, 13, 14 and so on—these represent incidental musical episodes, parentheses, as it were, which should occupy the middle ground. Only with definite foreground, middle—and background will your tonal picture have perspective, plasticity and charm.

Pedaling

The pedal indications in the present edition cover general, conventional usage. Do not, however, conclude that the pedals should not be used otherwise to good effect. As with so many other factors in piano playing and music-making, "it all de-

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The Music Program Plans and Works

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not necessary to take valuable time o organize money-raising campaigns, nor to run the risk of irritation and antagonism which such ampaigns engender.

Mason City schools have been fornate in their Mothers' Music Club. has sponsored card parties, bake ales, dances, recitals, and other vents, and each year has a "tag ay." It is the policy of the club ot to solicit funds directly, nor to xert pressure for raising money. It ssumes no definite obligation to the usic department, but actually conibutes a great deal to its welfare. n the past the funds made availble by this club have been used for aying hotel bills and meal expenses n trips, and in addition a contribuon has been made permanently ach year to the Music Building.

The Mothers' Music Club has preented to the system such splendid quipment as a radio-phonograph, a rge portable recording machine, a oving picture camera (with proector and screen), and has furished discs and films as needed. he fine relationship between the epartment and this club is sponaneous, amiable, and has brought bout an increased enthusiasm and ommunity spirit in all that the usic program embodies.

Schedules and Equipment

One of the most important factors ontributing to the success of a music rogram is the schedule—especially he schedule on which the instrucor must operate. No matter how alented a teacher, he must follow carefully conceived schedule in rder to make himself effective and n order that the activities which e controls may function smoothly. Basically, the teacher must have egular contacts with students in ach of three ways—individually, in mall class, and in large ensemble. Too many schedules are crowded and o set up that the director must use he full rehearsal period for all of is teaching. A rehearsal must be a ulmination of unending activity in mall groups and with individual layers; in it the training results vill be manifest. The full rehearsal s, of course, a prime part of the chedule; but, used alone, it cannot roduce and maintain fine groups ear after year.

The schedule for classes and music eriods must be adapted to the reguar curriculum schedule, and must t the same time meet the needs of he music department. It is needless o say that the administrators of the chool must be in complete accord vith its assignments. Schedules of he junior high schools of Mason City un parallel. Each school has seven periods, with a rotation system commonly used throughout the country, enabling any single student taking instrumental music to be in a small class (preferably with four to six students). In such a class there are advantages both of individual attention and class teaching. These students meet for one full period each week with the instructor, to present material which they have prepared. This period is useful in promoting individual development along textbook lines, and not in preparation of specific numbers for forthcoming concerts. The "sectionals" for preparing definite parts are added rehearsals which take place either before or after school hours.

The Mason City High School has a six-period schedule daily, the sixth period being a "retaining" period. The first period every morning is used by the director to rehearse the band; the strings rehearse at the same time in an adjoining room. All of the other daily periods are under the rotation system, wherein small classes get together as in the junior high schools. Full orchestra rehearsal is held every Monday and Thursday during the sixth period, and all sectionals are held after school.

In the matter of equipment, it is important for a school system to realize that instrumental music needs adequate space for instrument storing, for rehearsing, for office, for library, for practicing. Adequate housing includes acoustical problemsolving, proper lighting, heating, and ventilation. At Mason City, the situation is exceptionally good, since there is a complete Music Building. In 1935, a vote was taken to bond the city for the building of this edifice, to the extent of $23,000.00. It is a complete musical plant, and is located one block from the high school. It has about eighteen rooms, including large and small rehearsal rooms, library, fountain, wash rooms, and storage rooms. It is equipped with indirect lighting, and has two large power fans for summer and winter use in ventilation and heating. The building is of brick and tile, and its lines are attractively simple. Walls are constructed in accordance with proper acoustical requirements.

Musical instruments which belong to the school often present a problem to the director; they must be maintained, accounted for, and must allow for a complete and balanced instrumentation. Mason City has followed the policy of buying the very best grade of instruments; the instruments belonging to a school often remain in the system for many years, and they must be built well and remain in tune. While in the short run less instruments can be bought from an alloted fund, over a long period it is much more economical and wise to buy the better grade of instruments. In fact, when junior high school work was started a purchase of new instruments to the amount of $10,000 was made—perhaps high for a short period, but undoubtedly economical over the long range.

Mason City High owns some seventy-five instruments, and the junior high schools have about seventy, with fifteen more used in the grade schools.

Summary

We cannot generalize on conditions existing for school music programs throughout our land, but they do have problems in common. The school administration must be "sold" on the program; the community must be with it completely. Financing in Mason City is on an equitable basis and one that will insure security; equipment and housing are excellent, and constantly expanding; schedules are carefully worked out, and student-school-community relationships are splendid. But the music leaders of this city feel that those problems are recurring, and must be faced in accordance with new ideas and methods. For that reason, they have kept abreast of the methods and ideas used by all school systems for music progress. By keeping informed, they have been able to adapt such ideas, or parts of methods, to their needs, and the whole has been molded into a workable system.

It will be apparent to all interested persons that a music plan which works, which produces fine musical organizations and individual students consistently, is not one which depends on a methodless spontaneity. Fine-tooth planning, foresight, and energy have done the job, and will continue to do it in the future.

New Records Reveal New Tonal Beauty

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the latter's work, particularly the more brilliant left-hand playing.

The late Leopold Godowsky arranged several of the waltzes of Johann Strauss for the keyboard. These can safely be termed among the most difficult selections in the piano repertoire. The composer's son-in-law, David Saperton, has recorded the arrangement of *Artist's Life Waltz* and the Godowsky transcription of Albeniz' *Triana* (Victor Album M-796). These works make extraordinary demands upon the player, and it can be said that Saperton meets them. However, the lack of warmth in his performances leaves something to be desired. In both pieces Godowsky has inflated the original ideas of the composers, and it is questionable if the music has any value other than as an index of pianistic ability.

Admirers of vocal nuance and coloring should turn to Elsie Houston's album of "Brazilian Songs" (Victor Album M-798). This Brazilian-American singer is an extraordinarily gifted interpreter, and has long been praised for her ability to project the moods and colors of Brazilian music. The songs here are most effective, and their appeal is so definite that one laments the fact that Victor has not provided translations of the songs. Since there is much similarity, it is suggested that one does not play the album through at a single sitting.

Kerstin Thorborg gives one of her strongest recorded performances in Goethe-Wolf's *Mignon—Kennst Du Das Land?* (Victor Disc 18079). This is one of Wolf's most ambitious songs —a song which suggests, to some, a feverish overemphasis. The nostalgic mood of *Mignon*, which Goethe conveyed so effectively in his poem, is transformed by Wolf into a mood of drama and intensity. This is a difficult song to interpret, and, although Thorborg does it well, many will feel that her style is better suited to opera.

Accordion Practice Suggestions

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The weight of even the smallest instrument makes it essential that the child's posture be observed as much as the music. A correct playing posture in childhood insures a perfect one in later life. Parents are also reminded that a valuable part of a small child's practice consists of having him play for friends and relatives as soon as he has learned his first little tune. Those who begin in this way will never have to conquer nervousness and stage fright when playing in public as they grow older.

Practice time should be divided into periods with a rest time between. These periods should be governed by the power of concentration of the individual, and at no time should the practice continue after it is impossible to concentrate.

Whenever mentioning a practice schedule we always stress the importance of a daily program. Not even Sunday should be omitted because the nature of the accordion is such that physical strength must be developed in addition to artistry. The weight of the instrument coupled with the triple combination of piano keyboard bass button keyboard and bellows action for both makes it essential that there be no lapse in practice to give the muscles an opportunity to become softened after they have been accustomed to the instrument.

The key to how much is accomplished during practice periods rests not so much with the time expended as to the degree of concentration during that time.

Practice Hints for Guitarists

By George C. Krick

"PRACTICE MAKES PERFECT," is an old saying, but when we speak of it in connection with the study of the guitar or for that matter any other musical instrument we should add, "if done with intelligence and if based on tried and correct methods." It is universally conceded that many hours daily are wasted through mechanical repetition of exercises that could be mastered in a fraction of the time spent, if the student would use his head as much as he does his hands. By this we do not mean that repetition of certain exercises is not necessary; but before beginning to play look over the exercise carefully and try to find out just what you intend to accomplish by mastering it. For example you may have realized that the third finger of the right hand is weak and needs strengthening. So for this purpose select the third and fourth etudes of the "Carcassi, Op. 60." Both etudes are in arpeggio form, and most of the high notes in each measure are to be played with the third finger of the right hand. Play them over slowly at first until the correct right hand fingering is established and the left hand moves smoothly from one chord to another, at the same time placing some emphasis on the notes played with third finger. You should always be sure to concentrate on what you are striving for, and it will not be long before you begin to feel gratified with the results of these efforts.

Now we admit that every pupil is anxious to play pieces at the earliest possible moment, but to do the job well a certain amount of technical drill is indispensable, and even advanced students should allot about one third of their practice period to technical exercises and etudes.

The left hand fingers must always be trained to drop onto the frets in the proper manner; a thorough knowledge of the entire finger board must be acquired gradually; and nothing is better for this purpose than the playing of scales. Passages of scales in thirds, sixths, octaves and tenths are apt to occur in almost every guitar composition, and to be prepared for them the student should pay particular attention to this phase of technic.

The playing of chords requires a great deal of thought and study, and both hands must be watched carefully in order to produce a round full tone. The greatest difficulty in the beginning is to bring out clearly every note of the chord. The strings on the guitar being close together, it often happens that a finger of the left hand, resting on a certain string, will accidentally touch the one next to it and thereby muffle the tone of that string. To correct this fault a student should be forever on the alert, listen attentively for every note of the chord and see to it that the offending finger is placed in its proper position. One of the best exercises for the playing of the chords is to practice them first in the form of arpeggi—that is to play consecutively the group of notes of which the chord consists. For example, in the Second Book of "Foden's Chord Method," let us turn to the page containing the chords in the key of C major. Now, instead of playing them as written, in whole notes, practice them in the form of arpeggi, the notes of each chord consecutively with thumb, first, second and third fingers, playing each group four times. This should be done for several days, or longer if necessary, until every note in the chord can be heard distinctly. The next step is to play each chord in the usual manner four times, using four chords to each measure, and then to play them as written, keeping the left hand fingers pressed firmly on the fingerboard, while counting four to each chord. This method used on chords in all the other keys contained in this volume, for a few months, will bring about a decided improvement both in tone quality and tone volume.

So far, we have spoken mainly of technical matters. As the student advances technically it is necessary for him to develop musically, and for this purpose we have the "Etudes, Op. 31 and 35," of Ferdinand Sor. These Etudes contain some technical points, but are intended primarily to develop the musicality of the student and to prepare him for the interpretation of larger compositions later. For third and fourth year students the "Etudes Op. 6 and 29," by Ferdinand Sor, the "Concert Etudes," by Mauro Giuliana and also those by Napoleon Coste are highly recommended.

In a recent communication from one of our readers the question was asked, "What is necessary for me to do to become an orchestra guitarist? I've been practicing the guitar for two years, but so far have been unable to connect with an orchestra."

We advise anyone having this

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My Most Momentous Musical Moment

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performance, a man introduced himself to me as a manager and asked whether I would go on a long tour of Russia, as accompanist to another singer. I was delighted, until it developed that I should also be required to play piano solos in the intervals of the program. Having no piano repertoire, I could not do this; but rather than let the chance go by, I proposed playing the singer's accompaniments, and then filling in with violin solos, for which accompanists would be engaged for me in the cities to which we came. The plan was accepted, and the tour was arranged.

Then the Czar of Russia sickened and died. Because of the strict court mourning, no public entertainments were permitted for some five weeks and our tour gave evidences of speedy dissolution. But our manager got around the situation by dealing with private clubs instead of with concert impresarios. At that time, there was no Russian town too small to boast its Nobility Club, a meeting place where balls, concerts, and lectures were held for the members of the upper class. There was no bar to such private affairs, and the clubs hailed us with joy. The first month was quite filled with these private engagements, at which I functioned in the dual capacity of piano accompanist and violin soloist. But, when we got to the outlying districts, we could find no accompanist for me! Thus, I was compelled to play my solos on the piano. I speedily got together a repertoire, practiced furiously in my free time, and appeared as pianist, by need rather than by intention. When the tour ended, some months later, and I returned to Paris to seek further violin engagements, my friends laughed at me. "You are a pianist now!" they said. Within a month of my return I secured a piano engagement through a friend of Paderewski (I played the César Franck "Sonata") and, about a year after that, it was made possible for me to give my first piano recital. So now I was a pianist in earnest!

Not long afterward I was offered one single engagement in America. That was as piano soloist with the Boston Symphony Orchestra, under Gehricke. I had no particular thought of an American career; I rejoiced in the engagement simply as a chance to be heard. The date was set, and then arose the momentous question of what to play for my first (and so far my only) American appearance. In those days, it was rather the fashion to speak disparagingly of American art. Most Europeans and even many Americans set the art level of America only slightly higher than it was in the days of the native Indians. Still, such talk made me wonder mightily. After all, the Boston Symphony Orchestra was recognized as the finest in the world; surely, I thought, the country which supported it could not be entirely savage! Thus, I came with considerable humility. I wanted to make a fine impression, to ingratiate myself, to play just the right thing with this finest orchestra in the world. What would it be? Not Beethoven; everybody, probably, played Beethoven. Not too brilliant a work; that would look like immodest showing off. Seeking something that would reveal earnest, serious musicianship without seeming too ambitious, I hit upon the Brahms "D-minor Concerto," and Mr. Gehricke accepted it. So that was settled.

Upon arriving in Boston, however, I found to my horror that my modest hopes of making a good impression had stirred up a hornets' nest! It appeared that Brahms was not liked in Boston; no one had dared to perform this particular concerto there because the senior critic, Mr. Philip Hale, took the performance of any Brahms work as a major personal affront. The Boston public was well aware of this; assuming that I was aware of it, too, it took my choice of a Brahms work as the sheer defiance of an extraordinarily bold youth, who snapped his fingers in the face of his senior. Mortified and not a little alarmed, I sought Mr. Gehricke and asked him whether I should change my selection. "Why?" he replied. "If you believe in it, play it."

I did believe in the work, and I played it—my reputation for daring deviltry having grown with each day that the advance announcements of the program were on view. And then came the great occasion. The concert was well attended; people were curious to see what such a monster of defiance would be like. Mr. Hale, of course, trounced my selection of a Brahms composition very thoroughly. But the public was enthusiastic! The people had been given a glimpse into a hitherto forbidden world, and they liked what they saw. I was offered other engagements. I had come to Boston certain of only one engagement, and I approached it with the sincere and humble desire to have my work approved and enjoyed. I found myself with a reputation for crusader's defiance—and an American career!

Hints for Guitarists

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problem, first of all, to read again carefully what we had to say on this subject in the February number of THE ETUDE. If you are well prepared technically, by all means try to get a spot on the air, even if it is only on a small station. This will give you experience and self-confidence.

She Collects War Whoops

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leave, because they'll never change their opinion of me. I then wait in my office for singers to appear. Every Indian is paid, and we first decide exactly how much. Sometimes, if he is *very* suspicious, I have to pay him after each song."

Difficult Details

Miss Densmore usually remains in one locale for about one month, and then goes on to the next reservation. The following year she makes a return trip, when, she confides, "Nearly always I find everything much easier. Among the Chippewa, a medicine man, who'd been rather suspicious on the first trip, voluntarily showed me herbs used in his medicine songs when I came back. Altogether, I have made thirteen trips to the Chippewa, recording more songs each time." Since she has never studied any of the thirty Indian languages she has encountered, Miss Densmore has to depend greatly on her interpreter. "It takes an unusually gifted man to translate the poetic Indian figures of speech," she says. "Once, while recording music of the White Indians of Panama, the interpreter gave the translation as, 'The ship went very fast.' Even though I insisted there must be more, he stuck to his story. But afterward I learned from the faltering, imperfect English of the singer, that the song said:

The ship goes fast;
The blocks on the ropes play a tune
as they hit against the mast;
The sails stand out straight."

Frequently, her interpreters have ridden far into the wilderness to persuade a patriarch to record his songs. And often, she confesses, she has just been lucky.

Adopted by a Chief

"While I was working in North Dakota I was startled one morning to learn that a certain Chief Red Fox had informed his tribal council that he intended to adopt me. When I started to object, Indians told me that the chief's daughter had died and that by adopting me he hoped to honor her. They said that if I refused, he would be most embarrassed. However, we were never able to talk to one another, since he couldn't speak English and I never learned Sioux. Even though the 'adoption' was only a formality, for weeks afterward strange Indians would approach me and say: "I your cousin. I sing song for you."

Then, again, Miss Densmore patiently waits and watches. "One of the last places I ever expected to record music," she confesses, "was from a Zuni pueblo so secretive that it admits visitors on but one day a year. But, to my amazement, a member of the tribe entered my Los Angeles office, and offered to sing all the songs he knew, if I agreed not to reveal his name. And if you carefully read the book on Zuni music, you will find no clue to his identity."

Nor does she ask an Indian to reveal a song about which he is reluctant to talk. "A friendly medicine man once told me he would like to sing a certain song for me, but that if he did the song might not work the next time he needed it. I assured him that I did not wish him to sing it. For unfortunate things have happened to Indians who revealed secret songs. Even then I was never blamed for causing the disasters," she says. "The Indians said merely that the men who sang the song should have known better."

Oldest Songs Most Authentic

An infinite tact and respect for Indian customs have earned for Miss Densmore knowledge of many things hitherto unknown. The last tribe she studied at length was that of the Seminoles in Florida's swampy Everglades, who legally have never made peace with the whites. Persons who had always lived near the Everglades warned Miss Densmore that her task was hopeless. "There is no music except some used in their Corn Dance, and that is so secret you can't possibly get it." However, Miss Densmore quietly proceeded to collect a book of Seminole music. Songs were already fast disappearing when her studies began in 1907. She says, "Most of the records were made by very old men, and frequently before I had transcribed the songs, the singers themselves had died. This made the work very difficult."

Modern generations prefer jazz and movies to the songs of their fathers, and much of the music Miss Densmore has filed away in Washington has already been forgotten in the tribe from which it came. "Thus even the movies helped me. The older tribesmen realized the music they treasured would be lost and forgotten unless I recorded it. They hope, too, that young men who know the Smithsonian is interested in this music will begin to prize it more highly." Only the oldest of Indian music interests her. "If I collected everything that Indians sing, much of it would be so influenced by music of the whites as to be useless," she explains. For that reason she seldom records Indian love songs. The few tribes who have any regard them as charms for an evil purpose. A Papago Indian explained: "Love songs are dangerous. If a man begins to sing them, we send for a

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Russian Nationalist Composers

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is invaluable as a first hand account of important historical developments in an accessible language.

Moussorgsky, the Individualist

Modeste Moussorgsky (Mōō-sorg'-skē) (1835-1881) possessed more of what is known as "genius" than any of this group—or was it merely greater dramatic and emotional sensibility—counteracted by marked defects of character. Balakireff used to say that Moussorgsky had "weak brains." Spending the first few years of his life in the country among the peasants, their songs and dances, folk tales and superstitions was an ideal foundation for the future Nationalist composer. In his book, "Borodin and Liszt," M. Alfred Habets describes Moussorgsky as a somewhat fatuous young guardsman who delighted the ladies at evening receptions with his skillful performance of extracts from "Il Trovatore" and "La Traviata." But his attitude towards music was soon to change, for he was the second to join Balakireff for counsel. The latter was greatly annoyed by Moussorgsky's persistent unwillingness to submit to any discipline. Dargomÿzhsky and his doctrine of a realistic approach to music was far more sympathetic to him. After laboriously composing an *intermezzo* and some *scherzi* for Balakireff, he followed his instinct in the direction of lyric and dramatic music.

His early works included songs, many of which were recast later, sketches for an opera on Loti's "Pêcheur d'Islande," soon abandoned, and a most ambitious project for another opera on Flaubert's "Salammbô." Much of this music was utilized later in "Boris Godounov." With the idea of putting Dargomÿzhsky's theories on recitative to the test, Moussorgsky began composing music for Gogol's comedy, "The Matchmaker," following the style of Dargomÿzhsky's "The Stone Guest." After finishing the first act, Moussorgsky abruptly dropped this work. For a friend, Professor Nikolsky had suggested Pushkin's poem, "Boris Godounov," as a subject for an opera. Moussorgsky labored upon this to the exclusion of everything else for two years. An unfavorable verdict on his work, not without justification, by the opera management caused Moussorgsky to make far reaching revisions and additions involving several new characters. In this version, "Boris Godounov" was a triumphant success. Moussorgsky was never able to complete a second opera, "Khovanstchina." The plot was involved and obscure. Quarrels between bitterly opposed religious sects, ending with the mass suicide of one group, offered no such vivid dramatic theme as the growing remorse, madness and death of *Boris.*

During the last years of his life, Moussorgsky waged an unequal conflict with poverty and disease, a battle further complicated by chronic over-indulgence in alcohol. Some of Moussorgsky's friends deny this, and attribute his premature death to other maladies. Having long since resigned from his regiment, Moussorgsky entered government employ to support himself. Since this latter occupation took too much time from music, Moussorgsky cut this last prop from beneath him and sank lower and lower. A trip to Southern Russia as an accompanist for a singer, Madame Leonova, did not mend his fortune nor his health. Moussorgsky died at the age of forty-one.

Moussorgsky left behind him his masterpiece, "Boris Godounov," two unfinished operas, "Khovanstchina" and "The Fair at Sorochinsky," many songs including three song-cycles, "The Nursery," "No Sunlight" and "Songs and Dances of Death," as well as the orchestral fantasy, "Night on the Bare Mountain," and the piano pieces, "Pictures from an Exhibition."

Rimsky-Korsakoff Edits Moussorgsky's Works

After Moussorgsky's death Rimsky-Korsakoff, as his musical executor, spent two years putting his friend's manuscripts in order. "Khovanstchina," with many changes in the scenario during the process of composition as well as its unfinishing close, presented the most acute problem. In Rimsky-Korsakoff's version it was considerably simplified and reduced to about half its original length. A typical instance of the improvement in style effected by Rimsky-Korsakoff is found in the prelude to the first act.

The musical material for "A Night on the Bare Mountain" existed in three separate versions. These were unified and fused by Rimsky-Korsakoff, who practically recomposed the entire piece and orchestrated it. The revision of "Boris Godounov" brought upon Rimsky-Korsakoff all manner of reproaches. Robert Godet, in "On the Margin of Boris Godounov," accused him of esthetic crimes and artistic vandalism. Rimsky-Korsakoff's editing was compared to excessive retouching of a photographic negative, thereby destroying the individuality of the subject. There are valid arguments on both sides. Moussorgsky was often slovenly in his part-writing, careless in choice of time signature; his modulations were forced, his harmonies uncouth, and his orchestration ineffective. Rimsky-Korsakoff said "Boris Godounov" was composed almost in his presence, and that he was trying to realize Moussorgsky's intentions. He had changed details in a *Persian Dance* from "Khovanstchina" which he orches-

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She Collects War Whoops

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medicine man to treat him and make him stop." Usually such songs have come from the whites, and are associated either with intoxication or disappointment. The only love music of the Indians was that played on flutes. And according to Miss Densmore one of the most beautiful melodies she ever heard went unrecorded. "One night I heard wild, sweet, haunting melodies coming from the guardhouse and determined to record them. The next morning I asked my interpreter why he hadn't told me of such men. 'Those men are drunk,' he replied. 'If you recorded their songs, the old chiefs would have nothing more to do with you.'"

From the old chiefs she learned healing secrets that white doctors have only recently rediscovered. In 1939, for instance, Dr. Edward Podolsky wrote a book, "The Doctor Prescribes Music," in which he told how fast music increases metabolism and muscular energy, steps up heartbeat and blood pressure. Soft music, he declared, has a definite anesthetic effect; and in Bellevue's psychiatric ward Schubert's *Ave Maria* has been used to quiet maniacs. He also reported certain subtle chemical changes in muscles and glands, too slight to be measured, but indicated by the fact that shrill music played near an egg for half a minute will coddle it.

A woman, who spent thirty-one years playing music in New York hospitals, found that *Land of the Sky Blue Water* helped relieve pain and insomnia, and *By the Waters of Minnetonka* was effective against paralysis.

Medicine Men and Songs

Indian medicine men convinced Miss Densmore that they had long recognized this effect in music. It is significant that Indian music used in treating the sick is almost without exception soothing. "Very often it has a peculiar rhythm that seems hypnotic in effect. It lulls the patient, as does the rhythm of train wheels, making him forget his pain and leaving him more susceptible to the doctor's suggestions. Apparently, music was used primarily in treating mental rather than organic diseases, and as an anesthetic. One medicine man told Miss Densmore, "I have the patient go to sleep so I can find out what's the matter."

Even when herbs were used, medicine men used song. While they dug the plant and while they cooked it, they sang, *"This is for a good purpose, I hope it will be successful."* Some doctors employed a whole series of songs. One Indian who had been wounded in the chest heard a series of four: the first to revive consciousness, the second to stop the hemorrhage, the third to restore motion. The fourth was used to make sure the first three worked. Frequently a patient was given medicine to administer to himself. The Grand Medicine Society of the Chippewa accepted with thanks some tobacco sent by a sick man, sent him a drum and told him to beat it. The man did, making up a song as he went along, and was cured.

In some tribes every ailment from smallpox to a "hangover" had its own song. Sufferers from the latter among the San Blas heard this one:

I bring sweet-smelling flowers and put them in water;
I dip a cloth in the water and put it around your head.
Then I bring a comb, part your hair smoothly and make it pretty;
Everyone comes to see you get better.

One tribe, at least, is known to have had a corps of "specialists." The patient first visited a doctor who, after careful diagnosis, advised a visit "to Running Deer who knows the songs of the buffalo." When the patient later returned, a little weaker and in none too good a temper, the diagnostician shook his head sagely, and announced "Your case is very serious. You need not only the songs of the buffalo, but the songs of the coyote." Thus, by the time the diagnostician had gone through the songs of the deer and the eagle, down through the alphabet to quail, his patient had likely either died or recovered. The Indian doctor was unusually persistent. One of them explained, "I sing until the patient has withered away and only his clothes are left. Then I give up."

Although most doctors were men, medicine women were not unknown. Nearly all Indian singing, however, was done by men and usually in chorus. When an Indian sang alone, it meant that the song was his own, because he had inherited it, paid one or two ponies for it, or because it had "come to him in a dream."

The Unsung Songs

Some of these dream songs forever remained unsung. An Indian, who dreamed of war, might hold the war song in reserve for a crisis that never came, in which case it went with him to his grave. To show his neighbors that he had such a song, outside his house he erected a pole, to which he attached a banner bearing the symbol of his song.

Since the Indians had no system of notation, their songs could not be written down, which accounts for the remarkable memory of the Indians. One spring Miss Densmore recorded a man's songs, and again the following winter; the two versions were identical in melody, pitch and tempo. A squaw exhibited the same accuracy in records taken at an interval of three years.

Accuracy was highly prized, for if a mistake occurred in singing a ceremonial song, the whole ceremony was repeated from the beginning, and the person at fault forced to pay a heavy fine. A really good singer was expected to sing a song correctly after hearing it only three or four times. Hence Miss Densmore found her recording machine highly respected among the Indians. "How did it learn the song so quickly?" said one. "That was a hard song."

Miss Densmore found their repertoire often amazing. One Indian sang all night for four consecutive nights, without repeating a single song. From another, she obtained seventy-five songs. On her return visit the Indian sang twenty-five more. And as he started the twenty-sixth, he stopped and said, "I sang that for you last year, so I won't repeat it." He then began a new song.

Since some old men are said to know three hundred to four hundred songs, many are lost forever when a tribal patriarch dies. Because of this Miss Densmore collected songs as rapidly as possible on her early trips. At the moment she has paused to assort and put her findings in shape. Four of her books now await publication by the Smithsonian Institution, and as many more have yet to be written. Her chief ambition, however, is to have her music transferred from the old-fashioned cylinders to modern discs and made available to musicians—to men like Lieurance and Cadman, and Dr. F. Melius Christiansen of St. Olaf's famed choir, who wants to study voices unaffected by civilized man's unnatural scale; to modern composers interested in the Indian's disregard for conventional intervals and his use of the five types of five-tone scales listed by Helmholz; and to lovers of the curious who want to compare the songs of the Makah, with a range of but four notes, with Sioux songs covering as many as seventeen.

Such a project is no easy task. And yet, if you've seen Miss Densmore smile, and heard her tell of her fight against frostbite and sunstroke, of long journeys with her recording machine bumping up and down beside a dead hair-seal in a wooden wagon while she trudged alongside; if you've seen her and heard her many adventures you don't doubt for a moment that she'll accomplish this one last task.

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trated, without protestation from Moussorgsky. It must be admitted that Rimsky-Korsakoff made unjustifiable transpositions and modulations in his friend's music, on account of his prejudices in favor of certain tonalities. And he occasionally made changes in Moussorgsky's rhythms, without apparent cause. On the other hand, the *Coronation Scene* from the prologue is a much better piece of music in Rimsky-Korsakoff's revision, although he added some sixty measures of his own to bridge an awkward and well-nigh illiterate gap in Moussorgsky's music. But there are many episodes in which Moussorgsky's original conceptions seem superior. Rimsky-Korsakoff was a conductor of practical experience, and some of his alterations of time signature obviously made for ease in performance. Those who have heard both versions of "Boris Godounov" acknowledge the far greater effectiveness of Rimsky-Korsakoff's orchestration. This is the edition in which "Boris Godounov" has held the stage for more than forty years. It is, however, most unusual for the works of a composer to become known and gain world-wide recognition in editions which differ from the composer's original thought.

Rimsky-Korsakoff left virtually untouched the songs and "Pictures from an Exhibition." Of the former, the more significant are those dealing with peasant life; their verity is the result of the composer's personal observation. In the satiric songs, *The Classicist* (with a quotation from "Sadko" to show the evils of "modern" music), *The Peep Show* and *The Seminarist*, Moussorgsky reveals a mordant irony quite unique in Russian music. In a class by themselves are the songs in "The Nursery," miniatures of delicate introspection into child life, made more graphic through skilfully declamatory recitative and vivid piano background. "No Sunlight" and "Songs and Dances of Death" are morbid and indeed almost psychopathic, but their poignancy and dramatic eloquence reach the summit of Moussorgsky's invention and give him the position of the leading Russian song composer. "Pictures from an Exhibition" equal in oppositeness the imagination of the artist, Victor Hartmann, whose sketches form their musical basis. Moussorgsky has never been so spontaneously appealing as in these little pieces. After less worthy attempts by others, Ravel immortalized these "Pictures" in an orchestral version (suggested by Serge Koussevitzky) which seems only to intensify their Slavic traits.

Moussorgsky was indubitably the "genius" of "The Mighty Handful," but even geniuses need an adequate technic in order to develop their ideas to the utmost. Was it Balakireff's steadfast objections to a thorough technical grounding or Moussorgsky's lazy disposition that we should blame for the latter's shortcomings in his equipment? Undoubtedly both should share the responsibility. For it is only in the songs, in "Pictures from an Exhibition" and in a large portion of "Boris Godounov" that he was able to do himself justice. Nevertheless, one would not hesitate to grant Moussorgsky a lofty and unassailable position as an uncompromising and irreplaceable Nationalist.

Mastering Mixed Rhythms

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words befitting the action, "Not so hard as it looks."

The student must solve these problems exactly, by finding the common denominator. This step impresses the mind and system and thus calls into action real calculation. However, in the final execution, the effect must sound simple, smooth and natural—no matter how awkward it seemed when first attempted. Correct practice will result in an ability which seems to well up from within the soul and coöperate harmoniously with the brain. Only perfect practice will make perfect execution of mixed rhythms or perfect fitting of odd groups against even groups. Eventually, the player will feel the complex rhythms quite as naturally as he does the most simple waltzes, marches and so on.

In Chopin's "Nocturnes" we often meet groups of cadenza-like clusters to be distributed against an even bass. As a rule, these ornaments are placed by the printer where they are to be performed, but not always. In any case, count the notes and distribute them evenly, always making certain—in places where they do come together—that the harmonic effect is consistent and the emotional or dramatic action comfortable and natural. Never leave these matters merely to chance. All time values must be accounted for. Sometimes expression marks, such as *cadenza* or *ad libitum*, or some similar mark, will be of great help.

Never give up a composition just because it contains a difficult passage; always solve each difficulty to your complete satisfaction. Even in so-called popular songs, the problem of three against two is encountered. In most cases, if the player remembers that common time has two strong beats, such spots become simplified. Instead of counting one, two, three, four for

Ex. 7

two strong beats may be counted thus:

Ex. 8

or the words of the lyric may be fitted to the notes of the tune, while the bass is kept rhythmically perfect. It is also good practice to secure scores and count aloud to records or to radio concerts.

Air by Johann Sebastian Bach

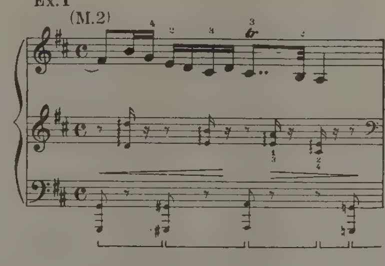
(*Continued from Page* 715)

pends" on many considerations and conditions, some of which are even unpredictable. To state the case scientifically, artistic pedal usage depends upon physical, physiological and psychic conditions, and these must determine and reflect the individual player's *musical* discretion, taste and style. It is safe to admonish the inexpert player to adhere to the present indications—until such time as he feels that too much pedal is being used, or the reverse. It is good taste to use the shift (*una corda*) pedal in conjunction with the damper pedal on both repetition sections of this composition.

The Accompaniment

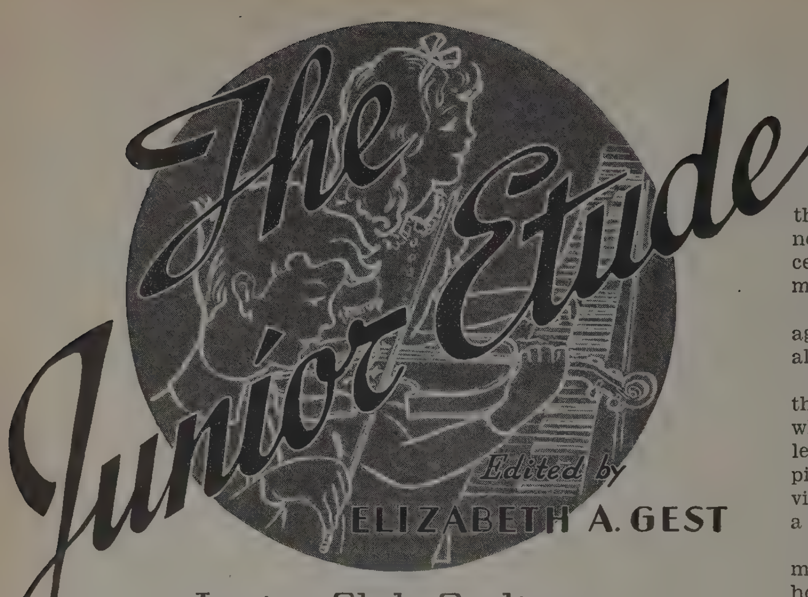
In the original scoring, the accompaniment is played by plucked strings (pizzicato). Such a *staccato* to a sustained melody sounds very dry and uninteresting when reproduced on the piano. Hence, most of the accompaniment should be played *portamento* (half *staccato* or half *legato*). Some of the fundamental tones in the bass should even be sustained with the damper pedal until the entry of the next fundamental. Here is one of many examples:

Ex. 1



A word of advice on the delivery of literal repetitions may not come amiss. Do not try to repeat each section in the same manner. Is it not reasonable to assume that if you present each section adequately, your listeners heard you the first time? Why not surprise them by presenting the repetitions in a new and different light? This can be effected by using the shift (left) pedal in conjunction with the damper pedal throughout each repetition. Nor need this prevent you from occasional use of the shift pedal even in the first statement. A slight slackening of the movement (sometimes a slight accel-

(*Continued on Page* 726)



Junior Club Outline

Assignment for October

Biography

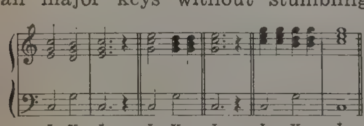
Some of the great composers who lived during the life time of Johann Sebastian Bach were his two sons, Wilhelm Friedemann Bach and Karl Philipp Emanuel Bach; the French composers, Couperin (koo-per-ahn) and Rameau (rah-mo); the Italians, Corelli (cor-reh-lee), Tartini (tar-tee-nee), Alessandro Scarlatti and his son, Domenico Scarlatti; and the English composer, Purcell.

(a) Give the dates of these composers.

(b) Tell why each one is famous.

Keyboard Harmony

(c) Play the following pattern in all major keys without stumbling.



The numerals refer to scale degrees; thus, in the key of C, C (the first degree) is I; G (the fifth degree) is V.

Terms

(d) Give in your own words a definition of Rhythm.

(e) Select the two best definitions presented and write them in your notebook.

(f) What is the meaning of *accelerando?*

(The above assignments may be completed by each member of the club, or the assignments may be divided among the club members). Books for reference: "Standard History of Music," by Cooke; "Keyboard Harmony for Juniors," by E. Gest; "What Every Junior Should Know about Music," by E. Gest.

Musical Program

The musical program may include compositions by Johann Sebastian Bach, continued from last month; also *The Alarm Clock,* by Couperin; *Tambourin,* by Rameau; *Pastorale* by D. Scarlatti; *Solfeggietto* by Karl Philipp Emanuel Bach. Use recordings also, if possible.

Enigma

By LeRoy Judson

My first is in *river,* but not in *lake,*
My second's in *pie,* but is not in *cake;*
My third is in *cherry,* and also in *peach,*
My fourth is in *teacher,* and also in *teach;*
My fifth is in *train,* but is not in *ship,*
My sixth is in *travel,* and also in *trip;*
My seventh's in *darkness,* but is not in *light,*
My eighth is in *wrestle,* but is not in *fight;*
My ninth is in *water,* but never in *ice,*
My tenth is in *seasoning,* but not found in *spice;*
My eleventh's in *June,* but is not in *May,*
My twelfth is in *preach,* but is not in *pray;*
My thirteenth's in *picture,* and also in *frame,*
My whole wrote some operas which brought him much fame.

Answer:
Richard Wagner (väkh′-nĕr)

That House of Pennerty's

By Hermia Harris Fraser

Jack and Nancy Green stood on the corner, looking up at the Pennerty's queer old house. "It is certainly a pity they are going to move," said Jack.

"Oh, I can hardly bear it," Nancy agreed. "I guess they have lived there all their lives."

As long as they could remember, they had gone to the Pennerty's where Jack took his weekly violin lesson and Nancy took her weekly piano lesson. Mr. Pennerty was a violinist, and his sister, Miss Angela, a fine pianist.

"It is Miss Angela who wants to move," said Nancy. "She says the house is going to fall down."

"What is the matter with this house?" asked Jack. "I think it is a fine house, close to the sea and the bus line, and it has a beautiful flower garden. What does she think is the matter with it, anyway?"

"I don't blame her for wanting a change. It has had so many additions, she says it's as disconnected as my playing!"

"What if the house and your playing are disconnected! I like them!"

Nancy sighed. "I suppose houses as well as people must follow the rules."

"I guess the house *is* kind of off key, the way Mr. Pennerty says my playing is. He says it's because I'm too lazy to look at the signature."

"Those Pennertys always say what they think, that's one thing."

Just then Mr. Pennerty came up the pathway, walking with unusual speed and calling, "Angela, Angela." The children felt sure he had not heard their last remark.

"What is it, Father?" Miss Angela called, from the little blue tower over the front porch. "Have you found a house for us?"

"No. I do not have to. The architect says he can fix this up, so it will be as good as new."

"That is good news, sir," said Jack.

"Yes, indeed, and do you know why the architect can do that?" Mr. Pennerty seemed quite excited as he spoke. "It is because this house has a splendid foundation. The details can be easily altered. Little by little it will be improved; I can see it all—the latest improvements, new roof and everything, all possible because my grandfather took the trouble to lay a splendid foundation."

Pennerty's House

On the way home after the music lessons, Jack said, "Now that the house is to be improved, I suppose we should do something about improving our playing, too. You know, we both have splendid foundations, too; the Pennertys gave us that."

"Yes, we can improve something every week, just as they're going to do with the house."

And so it happened that while the work on the house went forward, the two busy builders, Jack and Nancy, progressed in another direction. And it is hard to tell who was the most satisfied with the results.

Pianists and Pianists

By Lillie M. Jordan

Do you ever wonder why so many people study the piano, instead of some other instrument? It is not so romantic looking as the harp; you cannot put it in a case and carry it with you, as you can a violin; you cannot put it in your top drawer, as you can a flute; it is not so easy to learn as a saxophone or a tambourine; you cannot take it to a picnic, as you can a mouth organ or a "uke."

But the pianist has a great advantage over other instrumentalists; the piano is complete in itself and does not need any accompaniment; it is the one perfect instrument, in this respect. Of course, the organ answers these requirements, too, but not many young people have a chance to learn to play an organ. Then, too, many of the great compositions played by orchestras can be played on the piano, which enables you to get acquainted with these masterpieces all by yourself. Every orchestra player can play the piano, too, and will tell you that he began his music on the piano; so will all the great concert violinists and singers; all good musicians begin on the piano, even though they take up other instruments later; and no musician considers himself a very good musician unless he can work out his harmony and study his scores at the piano.

So work hard on your piano; you never know where it may lead.

Which Is More Fun to Play, Solos or Duets?

(Prize winner in Class A)

I think it is more fun to play duets than solos. If either person makes a mistake in playing a duet, such as fingering or any other common hindrance to good playing, the other player tells him what the trouble is. This is a great help to the one who makes the mistake, and therefore he progresses more swiftly in music. It is specially good for beginners who are just learning to keep correct time. As it is more fun to play a game with someone than alone, it is also more fun to have company when playing the piano.

Robert Frankfurt (Age 15),
District of Columbia

Which Is More Fun to Play, Solos or Duets?

(Prize winner in Class C)

I like to play solos better because, in playing duets, if the other person makes a mistake it ruins the whole piece, even if you do not make a mistake yourself. In solos a mistake might ruin the whole piece, too, but it is your own fault and you do not feel that you are spoiling anybody else's part.

Duets are much harder to play because you have to keep together. Another hard thing in duets is that, if you make a mistake, you cannot stop to correct it because it will get the other player out, so you have to go right on. One good thing in duets is that it makes you learn them very well. I think duets are fun, but I like solos much better.

Betsy Wulsin (Age 10),
Ohio

Honorable Mention for April Essays:

Harriet Ruby Gross; Marjorie Weisman; Joyce Koebbe; Janet Curl; Catherine Lynch; Cora Walter; Carol Chipman; Sybil Frances Kimbrig; Lucile Patton Ellis; Marjorie Ann Pettit; Geraldine Kelley; Louise Bonelli; Ann Carnevale; Helen Marie Lyberg; Mary Elizabeth Long; Anna Elson; Alice Hutchins; Betty Lou Steel; Hilda Ward; Alden Nace; Jessie Allen; Albert Johns; Lillian Page; Mary Belle Waters; Ivy Saunderson; Marie Gold; Aletha Hicks; Ralph Anderson; Alice Hawkes; Edna Woodman.

Honorable Mention for May Musical Alphabet Puzzle:

Dwight Reneker; Marna Kunstmann, Ernest Goldfine; Betty Litschert; Ruth Messinger; Nancy Bemis; Marjorie Ann Pettit; Audrey Flood; Norma Jean Billman; Elaine Lombard; Robert Frankfurt; Edith Otaka; Lealys Gilliam; Louis Bonelli; Dorothy West; Eva Melanson; Mary Elizabeth Long; Mildred Menard; Priscilla Morishige; Harold Bicknell; Donald Rhodes; Barbara Jean Dye; Margaret Grimshaw; Jean Schweitzer; Peggy Prichard; Rose Lane; Merlin Eules; Marie Guertin; Harriet Ruby Gross; Maryann Griffith.

Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows: Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Taking part in Junior Music Club programs"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than October 22. Winners will appear in the January issue.

CONTEST RULES

1. **Contributions must contain not over one hundred and fifty words.**
2. **Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.**
3. **Write on one side of paper only and do not use a typewriter.**
4. **Do not have anyone copy your work for you.**
5. **Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).**
6. **Entries which do not meet these requirements will not be eligible for prizes.**

Schumann Square Puzzle

By Stella M. Hadden

Beginning anywhere in the square, move from one letter to the next in any direction and spell the answers to the following items concerning Schumann (letters may be used more than once):

J A L Y N O
K U T E X S
C E N R A N
I L N E D F
W A R O B O
Z I P A U R

1. Schumann's birthplace; 2. his birth month; 3. his wife's first name; 4. his piano teacher; 5. number of symphonies he wrote; 6. instrument on which he studied; 7. month in which he died; 8. his first name; 9. profession his mother wished him to follow; 10. his middle name; 11. town near which he died; 12. province in which he was born.

Is It More Fun to Sing or to Play an Instrument?

(Prize winner in Class C)

It is lots more fun to play an instrument, I think, because when singing high notes it strains the vocal cords too much. If you are playing a blowing instrument, it enlarges the chest; and if you want to be a Boy Scout and can play a trumpet or cornet, you can be a bugler. I play the trumpet. Playing an instrument furnishes great enjoyment indoors when it is raining; at least it does for me.

Sometimes the children in our neighborhood have an amateur hour, and it sounds very well. If we keep up in our music, when we are older it helps to work our way through college. I know I am going to have to work my way through college and I hope to have a small band of my own. So playing an instrument is much more fun to me than singing.

Richard Keith Stiver (Age 11),
Illinois

DEAR JUNIOR ETUDE:

We are sending you a picture of our Progressive Piano Club, and each member is an ETUDE reader, and we play many solos and duets from THE ETUDE. We meet every other month, and every member takes part, either as a soloist, in an ensemble, or with an oral report of musical events interesting to the group. After the program, prizes are awarded to the members having the highest average on all lessons during the past term. Refreshments are then served, and if time permits, musical contests or games are played. The music director of our local radio station calls on us for soloists or ensemble groups. We are looking forward to another year of interesting ETUDE magazines.

From your friends,
THE PROGRESSIVE PIANO CLUB,
Illinois.

DEAR JUNIOR ETUDE:

Our club is celebrating its first anniversary this week. Club meetings are held each month on the third Saturday at the homes of our members. We have a short business meeting and members hold various offices. Following each meeting there is a program consisting of music numbers, musical games, and talks or discussions on worthy composers. At our meet-

ing this month, we shall hear electrical recordings of great artists and composers which we are studying at the present time. The games are generally at the close of the meeting, and are then followed by refreshments.

We use the Junior Etude as a guide for our club meetings and enjoy it thoroughly. Enclosed picture was taken at our last club meeting. Our club thought you might like to hear from us.

Your musical friends,
The McAllen Music Appreciation Club,
Eunice Elser, reporter (13),
McAllen, Texas

Is It More Fun to Sing or to Play an Instrument?

(Prize winner in Class A)

By the likes and dislikes of the individual only can the question, "Is it more fun to sing or to play an instrument?" be answered. But, Oh, to me, it is fun to sing *and* play. When I play I also sing, and sometimes find myself singing so loud I am fairly screaming, for I can feel the rhythm from my head to my toes. Sometimes I am even accused of jumping around on the piano bench. But let me tell you, when you get that good old spirit inside of you it has to get out some way!

If you do not think it is more fun to sing *and* play than sing *or* play, just try doing both at the same time. You will find out and you will be helping me, too, because my desire is to see more singers and players filling up this old world of ours than there have ever been before.

Ione Dawkins (Age 15),
Arkansas

Musical Alphabet Puzzle

Prize winners (each had more than fifty words spelled with the musical alphabet)
Class A, Marilyn Hagen (Age 16), Illinois
Class B, Roy Reneker (Age 12), Pennsylvania
Class C, Esther Bell (Age 10), California.

Which Is More Fun to Play, Solos or Duets?

(Prize winner in Class B)

I like solos better than duets because, when playing by myself, I think I can produce a better tone and have a much wider range of keys. When playing by myself I do not have to think about the other player, and I am therefore more at ease. This is especially true of pupils who are not far advanced. I myself feel I am always getting ahead or behind the other player.

When playing in public, some players seem to make mistakes if they are playing with someone else. I myself have had this experience, so I decidedly prefer to play solos rather than duets.

Walter Mann (Age 12),
North Carolina

Is It More Fun to Sing or to Play an Instrument?

(Prize winner in Class B)

I enjoy both singing and playing instruments equally well. I play the clarinet and the piano, and I have sung on the radio a few times. There are times when a person feels he must raise his voice in song, thanking God for life, or singing of our native land, America. Playing an instrument affords much fun, too, but at different times and places.

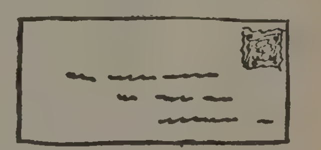
I am always happy when I can sit down and play the piano, and I don't think a person could ever be lonely or unhappy if he would just tell his troubles to his comforting friend, his piano. And then, what could be more fun than playing in an orchestra or marching in the school band? It thrills me from the top of my head to the tips of my toes to think that I am a small part of a band that is making music to gladden the hearts of others. These are my reasons for saying that singing and playing an instrument are equally enjoyable. The time and the place, in my opinion, are the main factors in deciding which is the most fun.

Hazel Lee Craig (Age 14),
Utah

Natural History

By Walter Wallace Smith

A SHARP goes always half-step up;
While half-step down is FLAT;
A NATURAL is up or down,
So there you are! That's that!



DEAR JUNIOR ETUDE:

We have formed a club which we call the B-sharp, and we meet once a month. We have a picnic supper and then a business meeting. Then we play pieces from memory and have some other pieces for sight reading. We are now preparing for our recital.

From your friend,
NANCY TODD (Age 13),
South Dakota.

Honorable Mention for May Essays on Singing or Playing Instruments:

George G. Kassarda; Robert Frankfurt; Barbara Jean Dye; Kathryn Bishop; Ruth Harrstick; Martha Louise Johnson; Barbara Jean Smith; Vivian Proctor; Mary Elizabeth Long; John Harris; Gladys Sorensen; Betty Anne Morgan; Kathryn Ruth Walker; Esther Baker; Harriet Ruby Cross; Alvin Shulman; Priscilla King; Marna Kunstmann; Madge Gay McLawhorn; Bernice Rooney; Beatrice Kammetzky; Peggy Pritchard; Virginia Delvah Hardie; Wilda Young; Corrine Bush; Althea Bonbright; George Messersmith; Pauline Johnston; Elmer Connisher; Patsy Greenough.

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

THE COVER FOR THIS MONTH—We are indebted to the Paramount Pictures, Inc. for the privilege of reproducing on the cover of this issue of THE ETUDE the charming portrait of Miss Mary Martin. This picture somewhat idealizes the romantic era of this country, when many filled the evening hours with the singing of songs individually enjoyed and instrumentally supported by accompaniment upon the guitar, mandolin, concertina, or some other portable instrument. Before and after the Civil War days as the Stephen Foster songs were growing in their appeal, these songs and other heart songs played a great part in filling the leisure hours of the American people.

MUSIC FOR THANKSGIVING—That familiar and ever true saying that "Forewarned is forearmed" prompts this reminder that Thanksgiving is less than two months away and that shortly there will be much in the way of preparation for that day of feasts and gladness. And certainly among the many plans "a-brewing" will be those for the right musical programs.

The completely equipped and justly famous Mail Order Department of the Theodore Presser Co. stands ready to assist you in making your musical plans for Thanksgiving. Whatever your needs—cantatas, shorter choral numbers, vocal solos, vocal duets or trios, organ music, or items in other classifications, we are prepared to take care of them.

In case you have already decided on your program, we can fill your orders for specific titles without delay. If your plans are as yet incomplete we can serve you with a selection of material "On Approval," from which a good choice can be made. Definite quantity orders can then be quickly taken care of and the not-used "On Approval" music returned for full credit. A letter or postcard stating your needs will bring our prompt response. Mail it today and you will solve your Thanksgiving music problems.

STUNTS FOR PIANO, ***A Very First Exercise Book,*** **by Ada Richter**—We never cease to marvel at the constant freshness of Mrs. Richter's ideas. Her fertile brain continues to evolve one useful plan after another for the advancement of the young pianist—all, of course, the result of her wonderfully productive teaching experience.

In view of the child's usual rebellion against technical work, Mrs. Richter has long felt a need for studies which would lay solid groundwork for technical development and sustain the pupil's interest at the same time. In this, her latest work, she has produced such a series. It comprises eighteen little studies in the first grade. Each was written and constructed around a definite purpose with a resultant well-balanced series of easy studies. The child is here introduced to the various phases of elementary technic in a pleasant and most imaginative way Among the studies and technical points one finds the important staccato touch exemplified in *Running on Tiptoes;* some excellent "jumping" exercises for the hand in *Hurdles;* scale work in *Rope Climbing;* hand-over-hand playing in *Relay Race;* and a first study in extension in *Stretch Yourself*. Other titles are *Somersaults; Skipping Rope; Broad Jump;* and *Pole Vaulting*. All are most appealing subjects to the juvenile mind, and we predict the same success for this book that has been accorded the same composer's *My First Song Book; Play and Sing; My Piano Book;* and *My Own Hymn Book.*

Orders for single copies of *Stunts for Piano* are now being taken at the advance of publication cash price of 25 cents, postpaid. Delivery will be made on publication.

MY PIANO BOOK, PART TWO, ***by*** **Ada Richter**—When advance subscribers received their copies of Part One of this book recently, they immediately recognized its superior merit and many wrote in to tell the publishers how delighted they were with the brand-new piano material for very young children. The author's practical experience in teaching youngsters, combined with a flair for writing tuneful melodies, makes her educational material pleasing to teachers and students alike. The use of some tunes familiar to little ones almost from the cradle and the nursery also fascinates children studying the piano.

Modern teaching methods make it possible for young folk to begin piano study at an early age. Frequently, talented youngsters advance too rapidly for the material that is available. These books bridge the gap between the pre-school, or kindergarten, piano method and the piano study material that has been written for pupils of grammar school age, and they accomplish this with the most effective material possible, little pieces that children delight in playing.

Of course, teachers who have started pupils in *My Piano Book—Part One* soon will want copies of this follow-up book for them. A single copy of *My Piano Book—Part Two* may be ordered now at the special advance of publication cash price, 25 cents postpaid.

CHRISTMAS MUSIC—Now that we are midway of fall we must anticipate and bear in mind the approach of the Christmas season. And what better time is there than the present for laying plans for musical celebrations of that gladsome day. Musicians, and especially those responsible for music in the churches should find this a particularly good time to calmly select and decide upon their Yuletide programs.

A request addressed to the Mail Order Department of the Theodore Presser Co. will receive prompt and skillful attention. With the full resources of our famous catalog at hand, in addition to those of the Oliver Ditson Co. and the John Church Co., we will do the rest. Simply specify your needs and the kinds of material in which you are interested, and you will receive one of our splendid "On Approval" shipments, from which your program can be selected. Quantity orders can then be filled on a definite sales basis and the unused single copies sent "On Approval" returned for full credit. Do this now while yet there is time.

LITTLE PLAYERS, ***a Piano Method for Very Young Beginners,*** **by Robert Nolan Kerr**—It is amazing how much the creator of this book has incorporated in it to delight very young piano beginners, and at the same time provide teachers with material that makes definite progress from lesson to lesson. The name of the author is well-known to thousands of teachers of juvenile beginners through many successful piano pieces for child beginners. The same author also has on the market a successful piano class instruction book entitled *All In One.*

In *Little Players,* which is to be an oblong shaped book with a page size slightly under 7 inches high and not quite 10" wide, the author's talents as a composer of attractive little pieces are very apparent. Little pieces and study bits help the piano teacher to develop the playing ability of the little pupil by a combination of rote and note presentation. The majority of the pages are illustrated and these illustrations together with texts accompanying pieces connect the detail of the music lesson with things familiar to the average child. The procedures make full use of the child's instinctive feeling for rhythm, developing the rhythmic sense through such juvenile activities as skipping, stepping, marching, or swaying from side to side.

The last but not least feature of this book will be the fact that its list price will be very reasonable. During its preparation, a single copy may be obtained at the advance of publication cash price of 20 cents, postpaid, if the order is sent in now with the understanding that delivery will be made as soon as the book is ready.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, ***for Piano,*** **by Clarence Kohlmann**—Pianists contributing their talents to the church service will welcome this volume of concert transcriptions of favorite hymn tunes. Not only have the hymns in this volume been expertly arranged but they also have been carefully chosen. Mr. Kohlmann is possessed of a rare musical talent. He is the successful composer of piano and organ compositions and has delved with equal success into the field of operettas. Thousands know Mr. Kohlmann as the organist at the great auditorium in Ocean Grove, N. J.

Some of the hymns included in this volume are: *Saviour, Like a Shepherd Lead Us; Onward, Christian Soldiers; I Love to Tell the Story; Son of My Soul* and many others. The arrangements, though of the concert variety, are not difficult and stay well within the ranges of grades three and four. All necessary dynamics, pedaling, and fingering have been marked.

In advance of publication a single copy of this volume may be ordered at the special cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its Possessions.

IN ROBOT LAND, ***Operetta for Men's Voices, In Two Acts,*** **by L. E. Yeamans**—Intriguing melodies, rollicking, wholesome humor, and general ease of production make this soon-to-be-published operetta worthy of consideration by every male chorus director. Its modern theme will appeal to audience and players alike and the costuming and staging requirements are such as will involve little effort or cost.

The story concerns the experiences of two American fliers who have been thrown off their course and are obliged to make a forced landing in the Kingdom

Advance of Publication Offers

OCTOBER 1941

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Adam Geibel Anthem Book		.25
Childhood Days of Famous Composers—Mozart	Coit-Bampton	.20
Child's Own Book of Great Musicians—Sousa	Tapper	.10
Concert Transcriptions of Favorite Hymns—Piano	Kohlmann	.40
In Robot Land—Men's Operetta	Yeamans	.40
Lawrence Keating's Junior Choir Book		.25
Let's Cheer—Band Book	Fulton-Chenette	
Band Books, Each		.20
Piano Conductor		.30
Little Players—Piano Method	Kerr	.20
My Piano Book, Part Two	Richter	.25
Nutcracker Suite—Tschaikowsky—A Story with Music for Piano	Richter	.25
The Singer's Handbook	Samoiloff	1.25
Stunts for Piano	Richter	.25
Strauss Album of Waltzes—For Piano		.40
Symphonic Skeleton Scores—Katzner No. 7—Symphony No. 4 in F Minor	Tschaikowsky	.25

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of the Robots. Their involvement in a series of ludicrous situations created by R. U. Are, pompous King of the Robots, and R. U. Is, his austere but fussy Premier, plus a bit of romance ending with a combined elopement and escape provide all of the essentials for a successful evening's entertainment. Eleven principals are required, including five tenors, three baritones, and two basses. Of the eleven musical numbers with the overture, four are solos, three are duets and one a quartet with, of course, a number of choruses.

In advance of publication this new work is offered at the special price of 40 cents postpaid. An order placed now will insure the delivery of a copy to you as soon as the book is off press.

CHILD'S OWN BOOK OF GREAT MUSICIANS, ***John Philip Sousa,*** ***by*** **Thomas Tapper**—The addition of the beloved American composer and band conductor, John Philip Sousa, to the *Child's Own Book* series is welcome news to the many music teachers everywhere who have used thousands of copies of the nineteen books already issued covering nineteen great musicians.

The inspiration alone gained from the biography of the composer of so many stirring and patriotic marches warrants the possession of this book by every young music student. Added to this, however, are a sheet of pictures, pertaining to the life of the March King, to cut out and paste in spaces throughout the story, blank space for the child to write in his own words the story of the composer, and a needle and silk cord with complete instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book.

Anyone not familiar with this unique series should not miss this opportunity to obtain a copy of the Sousa booklet now offered in advance of publication at the special price of 10 cents, postpaid.

SYMPHONIC SKELETON SCORES, ***A Listener's Guide for Radio and Concert,*** ***by*** **Violet Katzner.**

No. 7, Symphony No. 4 in F Minor .... Tschaikowsky

In response to an ever-increasing demand we are pleased to announce another addition to our Symphonic Skeleton Score series. The series, to date, has been increased to include the following symphonies:

No. 1, Symphony No. 5 in C Minor .... Beethoven
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No. 3, Symphony in D Minor...... Franck
No. 4, Symphony No. 1 in C Minor .... Brahms
No. 5, Symphony in B Minor (Unfinished) .... Schubert
No. 6, Symphony in G Minor...... Mozart

It now will be augmented by the addition of Tschaikowsky's Symphony No. 4 in F Minor, which has long been a favorite of concert-goers and radio listeners everywhere and is now available in excellent low-price recordings.

These Skeleton Scores were designed to give the musical public a better understanding and a greater enjoyment of the masterpieces of symphonic literature, and to achieve this end the author has resorted to a simple plan of melodic analysis in which the unbroken melodic line is presented together with short notations regarding the formal structure of the work. The instrument carrying the melody is always clearly indicated in this score so that the reader may more easily follow the melody as it pursues its course through the various sections of the orchestra.

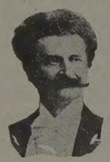
The six books previously published carry a price of 35 cents, but a single copy of the new book—No. 7—may now be ordered at the special advance of publication price of 25 cents, postpaid.

LAWRENCE KEATING'S JUNIOR CHOIR BOOK—One problem confronting the choirmaster today is that of finding suitable materials for the Junior Choir. It was with this in mind that Mr. Keating compiled and arranged this Junior Choir Book. Every consideration has been given the selection and arrangement of all the choruses found in this compilation and every precaution used to keep each number within the vocal abilities of the young voice.

A noteworthy feature of this collection is the excellent two-part arrangements of the sacred compositions of Mendelssohn, Sibelius, Handel, Liszt, Tschaikowsky, Grieg, Bach, Schubert, and Beethoven. Included also in this collection are original settings of some of the favorite gospel texts, and inspiring settings of *The Beatitudes, The Lord's Prayer* and *Six Prayer Responses*. The festive seasons of the church year are cared for with anthems for Christmas, Thanksgiving, etc.

A single copy of this volume may be ordered at the special advance of publication price of 25 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its Possessions.

STRAUSS ALBUM OF WALTZES, ***for Piano***—The ever-popular appeal of and the continued demand for the irresistible waltzes of Johann Strauss makes this forthcoming collection a welcome addition to the pianist's library. The following selections of the "Waltz King", contained in this collection, lend themselves to recital and dance programs and to programs fostering music appreciation and life in the Vienna of old: *Roses from the South; Artists' Life; Wine, Women and Song; Sounds from the Vienna Woods;* and *On the Beautiful Blue Danube*. The compositions range from grade three to grade four.



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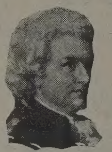
THE SINGER'S HANDBOOK, ***by*** **Lazar S. Samoiloff**—This new book, by an internationally known authority on voice, gives information and advice on almost everything necessary to a successful artistic career. Musicianship, personality, intelligence, a knowledge of languages, how to dress, how to stand, how to walk, how to speak, how to behave before the public—all are covered in a manner both sound and logical. From his vast experience both as singer and teacher Dr. Samoiloff discusses the speaking voice, teaching problems, and gives lists of songs suitable to voices of various types and registers. Written in clear English, and with a sense of form and climax, this forthcoming book is predestined to be a valuable addition to voice literature—should be read and studied by every singer and voice student.

While the book is in course of preparation, a single copy may be ordered at the special advance price of $1.25 postpaid.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—***The Child Mozart,*** ***by*** **Lottie Ellsworth Coit and Ruth Bampton**—This series of stories and musical compositions from the childhood days of great composers is designed by the authors to help instill in the minds of children a deeper love of music. The initial booklet in this series deals with the life and music of Mozart, and in addition to story material contains five simplified arrangements for piano solo and one duet. An unusual feature which is also included in this series is the dramatization of the story on a miniature stage. Complete diagrams and directions for staging the play are included in each volume.



This book, *The Child Mozart,* handsomely illustrated and containing suggestions for use with children of varying ages, as well as a list of recordings of Mozart's music which children would enjoy, can be ordered now at our special advance of publication cash price of 20 cents, postpaid.

LET'S CHEER! ***Band Book,*** ***by*** **James M. Fulton and Major Ed. Chenette**—And many a school band director *will* cheer when copies of this new collection of 16 sparkling marches is ready for his organization. The noted arrangers who have made this book have not stuck entirely to original compositions; they have included several jolly "old" tunes with texts for singing by some of the band members when desired.

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In advance of publication copies of the various parts may be ordered at the special introductory price, 20 cents each; the Piano-Conductor book at 30 cents. These are postpaid prices, and the books will be delivered when published.

ADAM GEIBEL ANTHEM BOOK, ***For Choirs of Mixed Voices***—In the annals of American Church music, few names have won the renown achieved by that of Adam Geibel, Mus. Doc. Prolific and gifted, Dr. Geibel produced a long succession of religious works, the results of his own devotion to the Church. His musical contributions were always warmly received, for they were ever touched with the true spirit of religion and, at the same time, composed in the less pretentious style that made them useful to a greater number of choirs. Endowed with that unebbing flow of melody which marked this noted musician's every effort, his works have been heard and enjoyed by congregations the whole land over.

The collection here offered is made up of thirteen anthems which, in single form, have won popular success. For this reason we believe it will hold a high place with choir directors everywhere and that it will prove useful in many ways. Among the works included are several for special seasonal use, including Easter, Harvest, Thanksgiving, and Christmas.

A single copy of the *Adam Geibel Anthem Book* may now be ordered in advance of publication at the cash price of 25 cents postpaid. Deliveries will be made when the books are received from the press.

NUTCRACKER SUITE ***by*** **Tschaikowsky,** ***A Story with Music for Piano, Arranged by*** **Ada Richter**—Mrs. Richter has had remarkable success in making adaptations to the limits of small hands. And now, in this new second and third grade arrangement of a prime favorite, she has equalled that success in every way.

The *Nutcracker Suite* is derived from a stage work, *Casse-Noisette,* a Fairy Ballet in two acts and three scenes, composed originally in 1891 for the Imperial Opera, then located in St. Petersburg. Today, however, the only music we hear from the original ballet are the numbers comprising this lovely suite.

Mrs. Richter's arrangement of this delicious music retains fully the freshness and charm of the original. Here one finds all the favorites, such as the *Christmas Ballet; March of the Toy Soldiers; Dance of the Candy Fairy; Dance of the Reed Pipes; Chinese Dance; Waltz of the Flowers;* and others. The engaging story is also given for the enjoyment of young musicians, and the lovely illustrations will delight both children and grown-ups.

Every child who, through his radio, has come to love this enchanting music, and the thousands who revelled in Walt Disney's colorful presentation in *Fantasia,* will welcome a copy of this new edition of this suite used in that production. Orders for single copies at the advance of publication cash price of 25 cents postpaid are now being received. Immediately on publication copies will be delivered.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two important publications come off the press this month:

The Infant Holy, Cantata for Christmas, by Louise E. Stairs is the most recent composition of this prolific composer who so well understands the needs of the average church choir group and whose gift of melody has produced for them so many attractive, practical cantatas and anthems. This musical telling of the beautiful Christmas story abounds in variety. Price, 60 cents.

Symphony in G Minor, by W. A. Mozart (Symphonic Skeleton Score, No. 6) is the latest contribution of Violet Katzner to her excellent series, the first few volumes of which during the past season proved so helpful to music lovers listening to symphony programs. These single-melodic-line presentations of the famous symphonies indicate the various movements, the entrances and progressions of the instruments and instrument families as they take up the melody, make unnecessary the frequent turning of pages, and, in general, make it possible for a music lover with merely a meager knowledge of music notation to follow the playing of the entire work. Price, 35 cents.

Music Study Now a Great National Asset

(*Continued from Page* 679)

working out the problem in your own way; of surmounting the obstacle through your own ingenuity and perseverance. You may forget the piece of music in time, but you will never lose the discipline value grooved into your mind with each step of the process. Every obstacle overcome makes for greater confidence in tackling the next one. We say that the next step is always easier. Actually, it is not. The difficulty or easiness of a technical passage is inherent in the passage. What happens is that *you* become stronger. Each musical gain roots into *you*, making you surer, more fluent. After a student has devised and carried through his own system of perfecting a Chopin passage, he thinks more precisely than he did before he started the task. And no mental power is ever lost. Having been acquired, it is there, ready to obey us a hundred times as readily as once; we have only to make use of it.

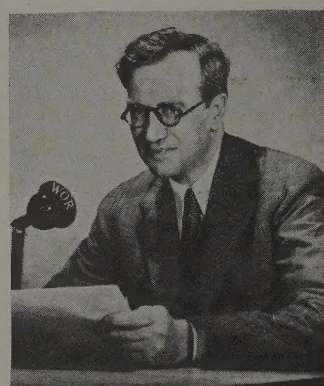
The study of theory, like any science with a mathematical basis, develops clarity of thought, quickness to perceive and to apply. When you have learned to construct the Dominant Triad in D, in B-flat, in F-sharp without hesitation; when you can carry through a fluent transposition of Beethoven's Minuet from G to A, you have acquired a great deal more in the way of alertness and control than can be indicated by three little chords or a minuet. You have set yourself upon the path of accurate thinking.

It would be useless to pretend that the study of music alone can develop a perfect specimen of controlled character. It is equally useless to set the purpose of music study somewhere between a glamorous career and a parlor trick. Each step involved carries advantages that reach far beyond the perfecting of a lesson, or the ability to perform a piece without wrong notes. From the first time he sits down to practice until the day when formal studies end, the music student is dealing with elements which, if recognized and applied, can render him life service of no small value. Regularity, precision, concentration, control, surmounting of obstacles, analysis, self-criticism, ingenuity, alertness—all of these lie within the music student's grasp. By taking a firm hold upon them, he can perfect himself in the self-discipline that builds strength out of weakness, power out of defeat—the self-discipline which, multiplied one hundred million times, may one day be the deciding factor in the fate of a nation.

Next Month

AN ETUDE OF THANKSGIVING

We in America who have been so gloriously blessed have a special meaning for Thanksgiving this year, and THE ETUDE which we have prepared for you breathes this spirit.



RAYMOND GRAM SWING

VOCAL PROBLEMS AND BREATH CONTROL

Margit Bokor, whose beauty and voice have made her a great favorite at the Metropolitan Opera, has given THE ETUDE a very practical exposition of some important student advice that will inspire study.

RAYMOND GRAM SWING

internationally known radio broadcaster, is also an excellent musician and pianist. In "Music and Professionalism," he gives his own story, telling what music has done for him and how he has profited from music.

SOME THINGS I HAVE LEARNED FROM TEACHING

Harold Bauer, instinctively an artist, with the fine soul of an artist, after attaining distinction both as a pianist and as a violinist, engaged in teaching. It has proved a very enlightening experience, and no teacher or pupil can read this article without definite profit.

BACK STAGE WITH GREAT SINGERS

Frank LaForge, world famed accompanist and vocal coach, who has played for more eminent artists than most any other American, tells little inside stories of the great singers which will entertain all ETUDE readers.

SHE STUDIED WITH LISZT

One of the last surviving pupils of Franz Liszt, **Sophia Charlotte Gaebler**, gives a vivid portrait of the hero pianist who has now been dead nearly sixty years. You will find much that is both fascinating and instructive in this.

THE REVIVAL OF THE ANCIENT RECORDER

The recorder is an ancient form of wooden flute, blown at the end instead of at the side like a tin whistle. Henry VIII was particularly fond of the recorder and had a large collection. In the 17th century it was very popular in England. The craze has started again, and many teachers are now giving lessons on the recorder, to children. The November ETUDE has a fine article upon the subject.

A NOTABLE MUSIC SECTION

The November music is rich in new captivating "playable" pieces to meet all tastes.

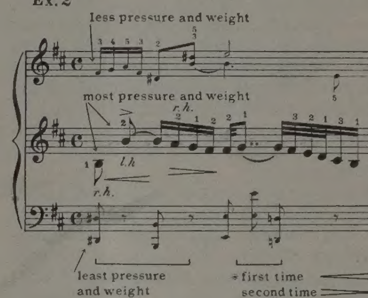
Air by Johann Sebastian Bach

(*Continued from Page* 721)

eration) gives a welcome change in literal repetitions. Sometimes differences of accent or emphasis, or dynamic difference, are perfectly legitimate and artistic.

The following example illustrates how many portions of this composition should be projected:

Ex. 2



It is always inartistic to render melodies in strict meter. It is even worse to tear them to shreds by awkward, jerky or unrhythmical movement. In this connection, it is well to bear in mind the wisdom of Rubinstein: "Piano playing is apt to be affected or afflicted with mannerisms. When these two pitfalls have been luckily avoided, it is apt to be—dry. The truth lies between these three mischiefs."

And Josef Hofmann, in his "Piano Playing with Piano Questions Answered," says the same thing in another and more specific way: "The artistic principles ruling *rubato* playing are good taste in keeping within artistic bounds . . . The perfect rubato is possible only under perfect freedom. Hence, the perfect rubato must be the result of momentary impulse. It is, however, only a few eminent players who have such command over this means of expression as to feel safe in trusting their momentary impulses altogether. The average player will do well to consider carefully the shifting of time values and to prepare their execution to a certain degree. This should not, however, be carried too far, as it would impair the naturalness of expression and lead to a stereotyped mannerism."

You have now examined and tried out several factors of this tonal "jig-saw puzzler." It remains to put them together, giving attention to their relative importance in the complete picture. This can be done only by exerting relative pressures on respective keys, magnified and sublimated by purposeful pedaling. Only in this way may the musical message be best conveyed to the listener.

When all is said *and done,* all musical compositions represent tonal commonwealths, in which everything is important, but by no means equally so. Give each factor or element its due artistic recognition, coördinate, subordinate, *sublimate.* You will then have a living organism.

All of which is but another way of saying: Try first to reproduce the textual indications—not a simple task even in so-called "easy" pieces! Having digested and reproduced them—interpret.

Metronomic Markings

Metronomic indications may be helpful aids in determining the *average rate of speed* with which individual sounds follow upon one another. It would be erroneous slavishly to observe any metronomic pace without occasional acceleration or retard. Sameness of any kind and rigor of any kind are always antagonistic to good music making.

A railroad trip is somewhat analogous. When we say that a train completes its run with an average rate of speed, of, say seventy-five miles per hour, all of us understand that there have been quite a considerable range of varying speeds from the beginning to the end of the journey.

If, on playing a given piece with strict adherence to a given metronomic indication, you feel (as you should!) that something is lacking, you will most likely find that it is primarily the identical pace at which you are playing. Yet other factors may come to your awareness; as, for example, that your tone is too meagre, too inelastic.

In this particular piece, since the general pace of the accompaniment is slow and that of the *Air* much slower, a large, round and elastic tone is imperative in the latter and a relatively smaller tone in the former. Finally, let your "musical" ears decide whether you are dragging or hurrying, irrespective whether you are playing the eighth notes at the rate of 60, 70, or 50 metronomic oscillations per minute.

It is good to observe the letter of the law. It is far better to observe the letter *plus the spirit!* When does spirit reveal itself? Simply, when your presentation has within itself a transcending of dead symbols, by virtue of the infusing of emotional warmth and by that natural yet simple lilt which impresses your sensitive listeners and for the moment convinces them that your interpretation was the exact way to project a given piece of music.

Remember! In *music, hearing (rather than seeing) is believing!*

IMPORTANT NOTICE

CHANGES OF ADDRESS—It is important that subscribers advise us of any change in address at least four weeks in advance of the date of publication of THE ETUDE, which is the first of the month. Be sure to give both old and new addresses. If magazines have been following you to your summer home and you now wish them delivered to your winter address, we should be notified promptly.

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Glorious new Beauty from your Records!

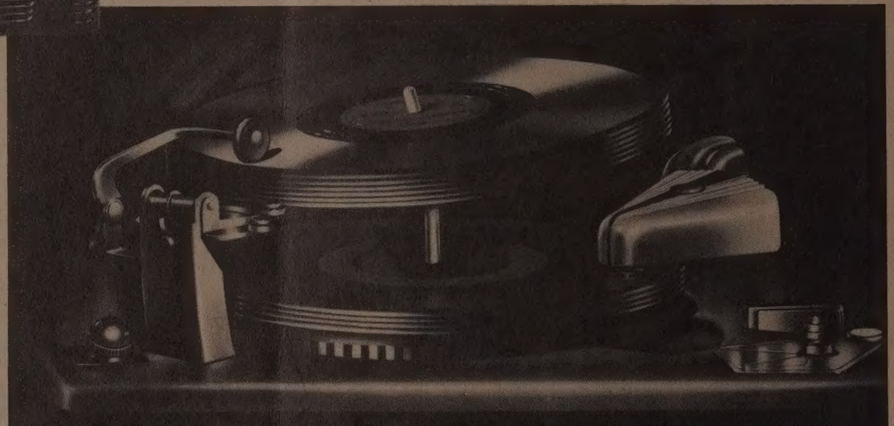
PHILCO

adds another exclusive phonograph invention to *"Music on a Beam of Light"*

PHILCO 1012 PHOTO ELECTRIC RADIO-PHONOGRAPH. Plays any record on a Beam of Light. Philco Automatic Record Changer with Stroboscope Pitch and Tempo Control. Tilt-Front Walnut Cabinet. American and Foreign reception; Exclusive Philco FM System. *Yours on easiest terms.*

PHILCO 1013 PHOTO ELECTRIC RADIO-PHONOGRAPH. Authentic Hepplewhite design; choice of Walnut or Mahogany. Latest 1942 Philco phonograph and radio inventions. American and Foreign reception, Exclusive Philco FM System. *Yours on easiest terms.*

PHILCO 1015 PHOTO ELECTRIC RADIO-PHONOGRAPH. 18th Century Georgian cabinet of richly figured woods in Walnut or Mahogany. A superb instrument with latest Philco phonograph and radio inventions. Liberal allowance for your old radio.



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